

THE POETICS OF THE QUEST:
A STUDY OF DEVELOPMENT AND CONTINUITY
IN THE
POETRY OF GUILLAUME APOLLINAIRE

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DECLARATION

I declare that the entire work now submitted as a thesis for the Degree of Doctor of Philosophy in the University of Edinburgh is the result of my own independent research and is wholly my own composition.

I further declare that this thesis has not already been presented in substance for any other degree and will not be submitted for any other degree in this or any other university.

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ABSTRACT

This inquiry addresses questions of continuity and development in Apollinaire's poetry in the major collections Alcools and Calligrammes. Beginning from the premise that continuity and development are the complementary forces which shape Apollinaire's poetics, we set out to reconstruct the search for lyricism in the major poems and key series of poems. Our study of continuity and development is inscribed in the framework of a quest narrative that spans the inception and the conclusion of Apollinaire's poetic venture. The earliest poems of Alcools establish the medieval setting, resurrecting the key figure of Merlin, the Eternal Enchanter and Prophet through whom the poet projects his search for identity, love and poetry. The quest is constantly renewed and transformed across the imaginary space of Alcools and Calligrammes. We explore its metamorphoses in six chapters, beginning with a joint study of "La Chanson du Mal-Aimé" and the major post-1916 poems, particularly "Les Collines": this allows us to fix the liminal points of Apollinaire's modernist endeavour and thus establish the foundations for a study of continuity and development across the corpus of poems. We then turn to the earliest poems of Alcools and the origins of a search for style that necessitates the expulsion of the Symbolist aesthetic. Pursuing the study of development and continuity leads us to contest the changement de front theory: in this we look to the poetry of 1908 and 1909 as a transitional phase. The fire poems re-enact the post-Symbolist purification of lyricism whilst the 1909 works embrace a human dimension that anticipates the deeper emotion of "Le Voyageur" and "Zone". If the 1912 poems sustain the resonant lyric note of the earlier poems of Alcools, they anticipate the simultanist adventure of "Ondes", a phase in which Apollinaire combines a more radical formal experiment with a re-affirmation of the permanency of the human quest. In the final chapter we examine the war poetry of Calligrammes. The war experience gives a final ironic endorsement to the quest and presents the poet with new challenges. Apollinaire responds by combining intensity of expression with depth and range of vision in an all-embracing modernist lyric that gives powerful expression to human experience.

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INTRODUCTION

That Apollinaire's poetry has retained its interest for researchers is incontestable. The wealth of criticism which constitutes Apollinaire studies is ample testimony to this. However, it is the very volume of criticism, much of it reposing on a narrow set of premises about the nature of Apollinaire's writing, that calls our attention to major areas of default. The present study focuses on two such areas, raising at the outset two central issues, namely the failure of Apollinaire specialists (with the possible exception of Philippe Renaud to whose work we shall return) to offer a sustained discussion of the development and continuity of Apollinaire's poetics across the span of writing represented by Alcools and Calligrammes; and the traditional resistance of Apollinaire scholars to the uses of modern critical theory, an issue of particular interest given that the growth of Apollinaire studies coincides with a revolution in critical thought in Europe and the United States.

The study of continuity and development, and the application of critical methodology are largely separate issues and, as such, are likely to inspire quite independent lines of research (for the purposes of reviewing the state of the art in Apollinaire studies such a division will prove useful). This is not to deny the inevitable convergence of poetry and the means for exploring poetry. That said, poetry comes first in our order of priorities: this determines that questions of continuity and development shape, at every stage, the methodological profile of the research. With this proviso we can set about discussing the issues we have outlined in the context of the existing framework of research.

The trend in Apollinaire studies has been to favour separate discussion of the pre-1913 and post-1913 poems, the critical consensus having established 1912 and the composition of "Zone" as a convenient cut-off point. If a succession of critics has given tacit approval to the concept of a divide between Alcools and Calligrammes, the conviction that unity overrides obvious disparities is nevertheless firmly established. M. Décaudin has long recognised this as fundamental to an understanding of Apollinaire's poetry,¹ an opinion more compatible with the poet's own views on the unity of his composition, expressed here in terms of the transition from Alcools to the poetry of "Ondes" -

Pour en venir à mes pièces qui vont des "Fenêtres" à mes poèmes actuels en passant par "Lundi Rue Christine" et les poèmes idéographiques, j'y trouve pour ma part (mais je suis orfèvre) la suite naturelle de mes premiers vers ou du moins de ceux qui sont dans Alcools.²

Whilst these differing positions expose an underlying contradiction within Apollinaire studies, it is evident from many works of criticism that researchers have largely sought to gloss over such tensions. To this end they have exploited the apparent ease with which Apollinaire's poetry can be divided into broad, unrelated categories: thus, evidence of continuity has been implicitly and systematically discounted. This situation has been aggravated to the extent that a bias in favour of Alcools has produced a quantitative imbalance in critical application, to the detriment of Calligrammes.

Now, in putting the case for continuity a major concern for us is to avoid underplaying the specificity of different poetic styles. Our aim is to confront change and permanency alike and

move some way towards identifying the complexity of Apollinaire's poetry. Initially, however, there is a need for us to define our methodological approach in general terms, relative to the critical tradition in Apollinaire studies.

Given that the tendency in structuring studies of Apollinaire's poetry has been to reinforce the Alcools / Calligrammes divide, it is appropriate to speak of a mainstream of criticism. This is characterised by a weight of biography-based interpretation and a proliferation of broad "thematic" readings (M.-J. Durry, R. Couffignal, P. Orecchioni). Against this the work of M. Décaudin, Ph. Renaud, S.I. Lockerbie, M. Davies and, more recently, M.-L. Lentengre offers inspired, illuminating discussion in studies which retain their impact and relevance and bring a particularly sensitive response to the complexities of Apollinaire's poetry. If we can speak of a critical heritage in Apollinaire studies then surely it lies here.

With the striking exception of the linguistic analyses undertaken by Cl. Morhange-Bégué and J.-Cl. Chevalier,³ Apollinaire studies hardly seemed to register the upheaval in literary criticism that the '60s and '70s brought. If more recent contributions to the corpus of Apollinaire criticism bear witness to changed perspectives in literary theory, this signals a last-hour attempt to fall into line behind the critical vanguard (see T. Mathews' examination of the reading processes engaged by Apollinaire's poetry and P. Fröhlicher's semiotic analysis of "Le Brasier").⁴ With researchers now subscribing to a broad programme of experimentation - be this in the field of semiotics, linguistics or structuralism - the impact on Apollinaire studies

is likely to be substantial. Underlying our own research is the conviction that such initiatives can afford us new perspectives and sharpen our critical awareness and our perception of the workings of poetry. That said, our aim here is not to put any single critical method through a series of control tests but to draw from a variety of methodological sources in order to find the modes most appropriate to the text or group of texts in question. This is of major importance in a comprehensive study of Alcools and Calligrammes insofar as different phases of composition call for individualised responses. This may expose us to charges of eclecticism - eclectic approaches being largely out of favour with critics like Roger Fowler who deem them to be synonymous with a lack of methodological commitment.⁵ However, to prejudge in this way would be to misunderstand our intention at the outset, for underlying the choices made here is the belief that the application of critical methods to literature should serve literature and not become a self-fuelling, self-gratifying academic exercise.

Whilst we join the majority of critics in plotting the development of Apollinaire's poetics through distinct phases of structural change, we recognise that the only way to reconcile change with enduring continuity is by studying works representative of these different periods of composition within a unifying framework: such a framework is established by the interaction of elements derived from the traditional quest model.

Whilst every creative endeavour qualifies as a quest (at this level, "quest" is no more than a convenient - and rather banal - metaphor), the quest model takes on a new, more profound

significance when we begin to explore the imaginary world of Apollinaire's earliest poems for they leave us in no doubt as to the conscious choice the poet makes in turning to Arthurian literature as a source of inspiration.

If Apollinaire pursues the discovery of Self and the search for poetry through a mental universe inspired by the Arthurian imagination, this strong traditional inclination does not oppose but coexists with an equally fervent desire to be modern - to innovate and initiate. The desire to reconcile Tradition and the Modern shapes Apollinaire's composition from its inception to its conclusion. Significantly, it is to the need for a reconciliation of Old and New that Apollinaire refers at critical stages in the development of his poetics: nowhere is this more clearly expressed than in a letter of 1908 to his friend Toussaint-Luca -

Je ne cherche qu'un lyrisme neuf et humaniste en même temps. Mes maîtres sont loin dans le passé, ils vont du cycle breton jusqu'à Villon.⁶

The setting of a Symbolist-derived, medieval-inspired stage in the earliest pieces has important implications for the future of Apollinaire's art insofar as the quest model establishes a permanent framework for a thematics that explores identity, love and creation and is constantly reshaped by the transformation of images associated with the traditional quest. The permanency of quest-derived elements does not preclude their metamorphosis and transfiguration within a changing imaginary world. Thus the figure of the quester setting out on his adventure is constantly transposed and redrawn. In the early works the setting is Symbolist-inspired and allegorical -

Puis Merlin s'en alla vers l'Est disant qu'il monte
Le fils de la Mémoire égale de l'Amour

("Merlin et la Vieille Femme", lines 51-52)

Mes kilomètres longs Mes tristesses plénières
Les squelettes de doigts terminant les sapins
Ont égaré ma route et mes rêves poupins

("L'Ermite", lines 69-71)

- in "L'Emigrant de Landor Road" the context is modern and
fantastic -

Les vents de l'Océan en soufflant leurs menaces
Laissaient dans ses cheveux de longs baisers mouillés
Des émigrants tendaient vers le port leurs mains lasses
Et d'autres en pleurant s'étaient agenouillés

Il regarda longtemps les rives qui moururent
Seuls des bateaux d'enfant tremblaient à l'horizon
Un tout petit bouquet flottant à l'aventure
Couvrit l'Océan d'une immense floraison

(lines 33-40)

In the poetry of the most modernist phase we find the quest
narrative invested with a richness and resonance that recalls the
medieval romance -

Je chante toutes les possibilités de moi-même hors de ce
monde et des astres
Je chante la joie d'errer et le plaisir d'en mourir

("Le Musicien de Saint-Merry", lines 6-7)

Finally, in the war poems the quest model is authenticated by the
realities of struggle and suffering and enhanced by the legendary
parallel -

Un cavalier va dans la plaine
La jeune fille pense à lui
Et cette flotte à Mytilène
Le fil de fer est là qui luit

Comme ils cueillaient la rose ardente
Leurs yeux tout à coup ont fleuri
Mais quel soleil la bouche errante
A qui la bouche avait souri

("Tourbillon de Mouches")

Thus, the quest model constitutes a force for continuity in Alcools and Calligrammes, its potential for self-renewal being realised by means of a series of transpositions and transformations. As the poet retraces the contours of an eternal, universal quest, the efforts of the Moderns are seen to merge with those of the Ancients. Thus, in "Tourbillon de Mouches", the images of barbed wire and the legendary "flotte à Mytilène" merge into a single vision; similarly, in "La Chanson du Mal-Aimé", one reality dissolves into another as the contemporary and transitory give way to the biblical and enduring when London crumbles and is submerged by the Red Sea -

Nous semblions entre les maisons
Onde ouverte de la mer Rouge
Lui les Hébreux moi Pharaon

(lines 8-10)

And so the literary tradition informs poetry, investing it with universality and a sense of permanency. This counters the notion that any text exists by and for itself, proving instead that it interacts with other texts, modifying what has gone before and shaping what is to come. This leads us to recognise intertextuality in the active co-presence of texts (insofar as the

concept "text" broadens to include "current of thought", "corpus of ideas", "culture-derived model"). Evidence of intertextuality (generally taken to mean the presence of one text in another) presupposes a process of retextualisation which operates in terms of a series of transformations of the original text or hypotext.⁷ The most cursory examination of Apollinaire's poetry points to constant retextualisation of the quest model, itself a metaphor for the creative venture and the search for an aesthetic.

The early Symbolist (anti-Symbolist) works reveal a high degree of intertextual transparency. Here, Apollinaire reconstructs the legendary world of Merlin on the thematic foundations of magic, prophecy and immortality, reproducing the essential structures, themes and motifs of the medieval quest. By 1904 Apollinaire has abandoned the wholesale grafting of medieval elements in order to pursue a more complex quest narrative that offers only occasional glimpses of the Arthurian source. The continuing influence of a medieval-inspired model is however confirmed by the poems of 1907-1908. Here, the treatment of the quest thematics is, if selective, more concerted in that there is a foregrounding of the Grail-inspired themes of purification, redemption and rebirth as the spiritual quest eclipses the quest for love pursued in "La Chanson du Mal-Aimé". The permanency of themes of suffering, sacrifice and renewal in the context of an outwardly programmatic work like "Les Fiançailles" indicates a very conscious projection of the creative quest through the Grail metaphor - here sacrifice corresponds to the throwing-off of the Symbolist canon, purification to creative renewal and divine enigma to the mystery of language continually rediscovered. The same preoccupations emerge in "Les Collines" and give rise to a

medieval-inspired sequence where the death of Love (symbolised by the discovery of the Lady lying dead in the magic ship) is redeemed by the Pentecostal flame -

Un vaisseau s'en vint dans le port
Un grand navire pavoisé
Mais nous n'y trouvâmes personne
Qu'une femme belle et vermeille
Elle y gisait assassiné

Une autre fois je mendiais
L'on ne me donna qu'une flamme
Dont je fus brûlé aux lèvres
Et je ne pus dire merci
Torche que rien ne peut éteindre

(lines 141-150)

This sequence projects back to the cathartic dimension of the fire poems, re-enacting what is both a purge on the outmoded Symbolist aesthetic and a purge on the emotion of the Poorly Loved. Thus, in this final major poem Apollinaire embraces and strives to resolve the conflicts that have underpinned his search for lyric expression from the beginning.

If the recurrence of specific quest structures in poems of the same period justifies our grouping these works and pursuing a cross-textual study at the level of the synchronic series (for example, "the fire poems of 1908"), we should not for all that underestimate the variability of the intertextual relationship across the diachronic series (the corpus of poems in Alcools and Calligrammes) for this is a crucial factor in any discussion of continuity. We can, for example, argue for an intertextual

reading of "Zone" where the quest model provides a structuring frame for a now transformed quest fiction in which the spiritual dimension re-emerges in the form of a modern fantasy and the exploration of personal memory (a child's piety). It is now clear that we need to put the case for a broader definition of "inter-text", one that will allow us to account for the interaction of quest elements and, beyond this, for the entire series of transformations that the quest model undergoes. Intertextuality offers a composite image of itself, one that breaks down to reveal a complex series of intertextual relationships that exploit mode, genre, style and canon: we shall explore, from this angle, the interaction of modes in the early poems where the systematic debunking of the Symbolist canon gives rise to a cycle of revolt.

The transformations which the quest undergoes across the corpus demand that we combine the study of synchronically-related works (works belonging to the same phase of composition) with an examination of works across the diachronic series, and this with the aim of uncovering patterns of continuity where these exist and of mapping out the development of the quest and the structural shifts it undergoes. For this reason, in our foundation chapter we bring together "La Chanson du Mal-Aimé" and "Les Collines", two major works of Alcools and Calligrammes and monuments to Apollinaire's creative venture in its masterly inception and in its resounding conclusion.

Here we can begin to lay the foundations for a study of continuity and development in the programmatic works by

considering the role of "La Chanson du Mal-Aimé" and "Les Collines" in establishing a formal link between Alcools and Calligrammes.

Each poem occupies a key position in the diachronic series. This is reflected in the formal organisation of Alcools and Calligrammes and nowhere more strikingly than in Calligrammes where the placing of "Les Collines" in "Ondes" disrupts the synchronic series (the poems of 1912-1914). This temporary suspension of the chronological ordering of Calligrammes recalls - however briefly - the achronological organisation of Alcools. The convergence of the two collections in terms of chronological dislocation (sustained in Alcools, temporary in Calligrammes) leads us to identify a common point of departure, the year 1912, which is represented by "Zone" and "Le Pont Mirabeau" - the opening poems of Alcools - and by "Liens", "Les Fenêtres" and "Paysage" - the opening poems of Calligrammes. In each collection the opening poems constitute an overture and introduction to a major programmatic text that is representative of the series as a whole. Whilst this allows us to conceive of a formal balance between the two collections of poetry, each mirroring the other through 1912, it is significant that "La Chanson du Mal-Aimé" and "Les Collines" turn away from this shared point of departure to engage an exploration that defies the linear and continuous and implicitly challenges the changement de front theory.

If the position of "La Chanson du Mal-Aimé" and "Les Collines" in their respective collections establishes a formal link between Alcools and Calligrammes, taken together these poems represent - at first sight - something of a mismatch, the

intimate, elegiac voice of the Poorly Loved contrasting with the confident, solipsist and, at times, grandiloquent tones of the public persona through which the poet projects in "Les Collines". Likewise the exploration of private depths of emotion in the 1904 poem conflicts with the self-conquest of the universal Poet-Seer of "Les Collines". Because "Les Collines" is often dismissed by critics as a sprawling entanglement of themes and concepts, the true complexity of Apollinaire's final statement is largely overlooked. In exploring the issues raised by "Les Collines" in what is - to all appearances - an ambiguous and, at times, anomalous declaration of the poet's definitive position, we look to the related poems "La Jolie Rousse" and "La Victoire" for amplification of the dialectic of Order and Adventure: "La Jolie Rousse" traces the path of compromise and reconciliation whilst "La Victoire" lays out a bold programme of experimentation. Unfolding the double-edged response which "Les Collines" embraces in an audacious synthesis, these complementary poems examine the enduring oppositions of which Apollinaire's art is born.

In discussing "La Chanson du Mal-Aimé" and "Les Collines" we are primarily concerned with the reconstruction of a literature-derived model. Here the poems converge within a unifying narrative frame - that of a complex, developing quest fiction - a frame sufficiently flexible to allow us to account for the significant differences between texts. Drawing on the work of Genette in narratology with an examination of the modes of voice and time in "La Chanson du Mal-Aimé" and "Les Collines", we seek to explore the permanency and variations of the model and thus establish a viable basis for a study of development and continuity

across Apollinaire's composition. This will enable us to open up our study in terms of the programmatic works which link these key texts. We shall begin by exploring the origins of the search for an aesthetic in the early works where the conflict between tradition and anti-tradition foregrounds a creative quest which runs parallel to the search for identity and the unfolding of a personal fiction (the latter largely exposed by a psychocritical approach to the study of language). The key work of 1908, "Les Fiançailles", pursues the debunking process by offsetting Symbolist and anti-Symbolist modes: however, as a series the "fire poems" move beyond this stage by re-enacting the expulsion of the Symbolist canon and the freeing of the modernist imagination. Between 1908 and 1912 the quest is considerably modified by processes of humanisation and modernisation. A key text in this transition is "Le Voyageur" for it embodies the double bind so characteristic of Apollinaire's writing, combining a significant return to the rich expressiveness of the earlier period with innovation in form: thus, plaintive strains reminiscent of "La Chanson du Mal-Aimé" echo through structures which announce the poetics of "Zone". In this way "Le Voyageur" reveals a system more complex than the changement de front theory can account for. Pursuing the dialectic of unity and fragmentation, we examine the poems of 1912-1914 in terms of the tension between narrative and anti-narrative. Here, "Le Musicien de Saint-Merry" is explored as a key text in the transition from "Zone" to the purer, anti-narrative poem of "Ondes" whose form and status as an object, rather than as a medium, is anticipated by the processes of dislocation and fragmentation that are in evidence in the earliest poems. Turning finally to war poetry, we find that different criteria apply to our study of the quest for we must consider the

impact of history on art, registered in forms that stretch from realism to fantasy. Reality lends authenticity to the quest and this Apollinaire acknowledges in framing Calligrammes "Poèmes de la Paix et de la Guerre". This coincides with the emergence of a realist dimension that calls into question Roman Jakobson's rejection of the metonymic mode in discussions of poetry and leads us to seek ways of accounting for realism as part of a poetics which combines styles and modes to achieve a degree of overall anti-realism perfectly compatible with the enduring metaphorical value of poetry.

Our overall aim is to examine the development of Apollinaire's poetics in Alcools and Calligrammes, and to explore the forces for change and continuity in these two major collections.

The issues raised by our study involve us considering the broadest possible range of poems and poetic styles. Whilst the range of poems we shall examine is extensive it is not exhaustive. Certain choices had to be made given the limitations of space - for this reason we shall exclude the Rhine poems and the calligrammatic experiment which merit in-depth, individual analyses beyond the scope of the present inquiry.

The definition of our subject-area leads us to focus on those poems and series of poems in which Apollinaire pursues his search for style most actively and in which he confronts the choices facing the modernist at a time of intense, highly fertile activity across the spectrum of the arts.

END-NOTES

1. In a seminal article published in 1950 M. Décaudin places the discussion of unity of composition above considerations of a change of course (see "Le Changement de Front d'Apollinaire" in La Revue des Sciences Humaines, Oct.-Nov. 1950).
2. OC IV, p. 875.
3. J.-C. Chevalier, "Alcools": Analyse des Formes Poétiques (1970); Cl. Morhange-Bégué, "La Chanson du Mal-Aimé", Analyse Structurale et Stylistique (1970).
4. T. Mathews, Reading Apollinaire: Theories of Poetic Language (1987); P. Fröhlicher, "Le Brasier" d'Apollinaire: Lecture Sémiotique (1983).
5. In Linguistic Criticism Roger Fowler equates eclecticism with "untechnicality" and "casualness" (p. 2) in the context of a discussion of the work of David Lodge. In the chapter on Apollinaire's war poetry we shall consider the application of Lodge's metonymic mode to the study of realism and representation.
6. OC IV, p. 697.
7. Gérard Genette, Palimpsestes, p. 11.

CHAPTER ONE

Bridging the Divide I:

"La Chanson du Mal-Aimé" and the major post-1916 poems

Our study of "La Chanson du Mal-Aimé" and "Les Collines" will pursue three major lines of research. We shall focus first of all on the influence of traditional quest literature upon the composition of the poems, following this with a consideration of the interaction of structure and theme within the quest framework and concluding with an extended study of the quest narrative as it unfolds to embrace the exploration of Self, the search for love and the poet's pursuit of style.

Beginning with the impact of the traditional quest model on "La Chanson du Mal-Aimé" and "Les Collines", we find evidence in both poems of Apollinaire's efforts to link the narrative to a recognisable framework of reference and thereby establish a relationship between the poem and a pre-existing literary model. There is an obvious instance of this in "La Chanson du Mal-Aimé" where the refrain beginning "Moi qui sais des lais pour les reines" may be interpreted as a discrete allusion to the works of Marie de France (amongst other references to the romance genre) - here Apollinaire is seen to give expression to the courtly vein, casting himself in the role of a modern-day troubadour as well as reaffirming, in broader terms, his desire to found his art in a specific literary tradition. The linking of the quest narrative to a specific cultural model presupposes reader recognition and the positive orientation of the reader's response. Beyond this the selection of a readily identified framework of reference favours the implicit association of poet and reader to the extent that they have shared cultural values. Thus the reader is drawn into - and indeed collaborates in - what structuralists term the

"rewriting" of the text.

In "La Chanson du Mal-Aimé" references to the cultural framework of medieval literature emerge most clearly in the paratextual categories which Gérard Genette describes in Palimpsestes.¹ For the moment our remarks will be limited to the 1904 text given the scope it offers for an application of Genette's description of the literary paratext.

The emergence of a series of paratextual indicators in "La Chanson du Mal-Aimé" signals a high degree of self-reference with the poem appearing to comment upon its status and function as a text as well as revealing an awareness of its place in literature. This metapoetic function operates throughout and may be described as the occurrence within the text of a set of references to the wider literary series of which it is a product and which in turn it reproduces. At this point we can consider the significance of individual paratextual elements, beginning with the title.

Paul Zumthor offers a pertinent description of the function of the title - "(un) code superposé à celui de l'oeuvre (...) qui sert d'indice situationnel".² The title has an indicative and informative function and serves to introduce the text.

The title "La Chanson du Mal-Aimé" classifies the work and declares its autonomy. Whilst this is a clear indication of the status of the definitive version of the poem, the ambiguity of the original title, "Le Roman du Mal-Aimé",³ is more revealing for it hints at a conjoining of narrative and lyric aspirations and

suggests a convergence of the medieval (roman = romance) and the modern (roman = novel). Extending this we may consider the reference to genre as highly significant insofar as the self-naming of the text operates to direct the reader towards an appropriate set of expectations or horizon d'attente.⁴ The suspension of the declared narrative intention and the consolidation of the lyric in the definitive "Chanson" prompt us to make several observations on possible genre description.

The declaration of genre is all the more striking in the modernist work where the norm favours an undeclared relationship between text and genre - genre status being a function of the rewriting (successive readings) of the text, it is ultimately accorded by the reader. Indeed, for its part, the modernist work remains "silent", frequently eludes classification and may confound every attempt to describe it in terms of pre-existing categories. In this respect, Apollinaire's exploitation of titles strikes us as unmodernist because he attributes genre, declaring his work to be first a "Roman" (romance) then a ballad, and in this way he influences the text's reception through the incorporation of a specific signifier (genre label) which elicits a directed response from the reader. The original title is of special interest for it constitutes the formal repetition of an element of medieval genre description, echoing such well-known titles as "Le Roman de la Rose" and "Le Roman de Renart". In this way the title establishes the criteria for the text's identification.

The attempt at drawing a parallel between the modern and the medieval texts based on the repetition of a fixed form - what

Zumthor identifies as a "type"⁵ - is pursued in the definitive version with the retention of the title "La Chanson du Mal-Aimé". This brings to mind the titles of medieval epic poems (for example, the "Chanson de Guillaume" and the "Chanson de Roland"), titles whose function is to indicate both genre (narrative poem) and subject (the adventure of the central hero). In our poem the theme of the protagonist's uniqueness and isolation is highlighted by the neologism "Mal-Aimé", a linguistic invention all the more striking given its occurrence in an otherwise traditional context.⁶ In this way the poet is seen to align himself with tradition whilst striving to assimilate the new. At a wider level this points to the development of literature as a continuous series of which the individual text is an integral part.

We may consider the substitution of titles to be a sign of the tension maintained between narrative and lyric tendencies. However, to the extent that both titles appeal to literary tradition, this in itself resolves the conflict for the medieval romance and the modernist poem - both of which are composed in octosyllabic lines - balance the demands of fiction (progress of the story-line) and the requirements of poetic form (the oral performance being dependent upon the rhythm and repetitions of a fixed form).⁷

It is with this idea of a convergence of lyric and narrative functions that we can pursue our study of paratext and consider the epigraph of "La Chanson du Mal-Aimé".

Inserted in the final version, the epigraph has a phatic function that relates to the need to establish communication, even a certain degree of complicity, between the speaker and the reader -

Et je chantais cette romance
En 1903 sans savoir
Que mon amour à la semblance
Du beau Phénix s'il meurt un soir
Le matin voit sa renaissance

The emergence of the speaker, Je, calls up the implicit presence of Tu, the imaginary reader addressed - thus, the epigraph exposes the social function of poetry (poetry as a significant communicable message). What is more, the epigraph fulfils an explicative function, serving to comment upon and clarify the text by developing the information revealed by the title and linking this more directly to the content of the text.

The ambiguous Je-speaker combines three identities - those of the narrator (who communicates the poem's message), the singer (of the original ballad - "Et je chantais cette romance") and the central hero (who registers changing experience - "... je chantais / ... sans savoir / Que mon amour à la semblance / Du beau Phénix s'il meurt un soir / Le matin voit sa renaissance"). The same triple function can be observed in "Les Collines" and coincides with three occurrences of Je in lines 177-178 - "J'écris ..." (narrative function), "... ce que j'ai ressenti" - (subjective function), "Et ce que j'ai chanté là-haut (lyric function). Thus, in each case we are dealing with a text which has been transposed, the purely lyric intention (musical composition, in the restricted

sense) having been sacrificed in favour of a reconciliation of narration (quest fiction) and lyricism (poetic expression, in the broader sense).

Leaving our consideration of paratextual features, we can now pursue a study of the contribution of narrative and lyric elements in "La Chanson du Mal-Aimé" in order to demonstrate that their association is indeed a dominant feature of the poems.

References to lyric form proliferate, particularly in the refrain which embraces the lyric dimension through an accumulation of references to sub-categories ("lais", "hymnes", "chanson", "romance", and elsewhere, "Aubade"). The repeated references to lyric forms are evidence of intertextuality according to Genette's definition - "une relation de coprésence entre deux ou plusieurs textes, c'est-à-dire, éidectiquement et le plus souvent, par la présence effective d'un texte dans un autre."⁸ In "La Chanson du Mal-Aimé" the intertext takes the form of a pre-existing conceptual framework identifiable in terms of the repeated evocation of a set of lyric forms. This operates to situate the poem in terms of an external framework of reference (the lyric vein) - in this way the reader is referred from the microcosm of the individual text to the macrocosm which is lyric poetry.

Looking more closely at the elements which constitute the intertext, we can demonstrate that narrative intention combines with lyric aspiration and is pursued with reference to a traditional form.

The title "La Chanson du Mal-Aimé" announces a less highly charged form of lyric expression compared with the "romance" of the epigraph, a reference which pursues the narrative line implicit in the original title of the poem ("Le Roman du Mal-Aimé"), combining this with connotations of more intense lyricism. In this respect the allusion to "lais" is of particular interest for it serves to situate the text both in terms of tradition and in terms of the collaboration of lyricism and narration. Recalling the Lais of Marie de France, this genre reference alludes to a readily identified source of medieval literary inspiration. Certainly, in terms of content some interesting parallels emerge between the "lais" and "La Chanson du Mal-Aimé" - both tell the story of a fantastic adventure whereby an individual hero emerges, eclipsing legendary personalities. In this respect the medieval and the modernist works demonstrate a similar evolution in terms of a humanising current which determines the rejection of the classical ideals in preparation for the individualist ethos of courtly romance. This historical development is indeed reflected in Apollinaire's evolution from "Le Larron" to "La Chanson du Mal-Aimé" where the rejection of the classical model is the inevitable outcome of the mismatch between the Mal-Aimé and the happy heroes of myth and legend (Ulysses).⁹

The parallel between medieval and modern can be pursued at the level of composition. Like the medieval "lais", the poem declares its origins to be musical - "... je chantais cette romance". Traces of the musical consciousness persist throughout the work, most poignantly in this evocation of the wandering Orphic self in search of an irretrievable Eurydice -

Juin ton soleil ardente lyre
Brûle mes doigts endoloris
Triste et mélodieux délire
J'erre à travers mon beau Paris
Sans avoir le coeur d'y mourir

(lines 271-275)

This image of the roaming poet-musician is central to the narrative of "Le Musicien de Saint-Merry" and essential to the creative identity explored in "Les Collines" -

Il jouait de la flûte et la musique dirigeait ses pas
Il s'arrêta au coin de la rue Saint-Martin
Jouant l'air que je chante et que j'ai inventé

("Le Musicien de Saint-Merry", lines 15-17)

Un serpent erre c'est moi-même
Qui suis la flûte dont je joue

("Les Collines", lines 118-119)

Whereas the repetition of the term "lais" constitutes an intertextual allusion, the insertion of the "Aubade" fulfils the conditions of intertextual presence, recognisable as such by the convergence of a number of signs. An initial visual impact is achieved by a variation in typography (the replacement of italics by roman print); furthermore, the autonomy of the sequence and the preciseness of its title identify the process of individualisation which turns a piece inspired by an identified source (the "Aubade" or "Aube") into an integral but no less independent element within the host work which it predates by one year and which, in turn, identifies the "Aubade" with the past ("un an passé"), a past distinct from, but not unrelated to, the narrative present.

Although these indicators reveal a conscious framing of the "Aubade" and an insistence upon its independence, its main function as an intertext is to relate to the other constituent parts of the work which, in turn, determine the identity and function of the "Aubade". Certainly the allusion to song-form ("Aubade chantée ...") forges an immediate link with the poem's title (and thus with the poem taken as a whole) as well as with the various genres evoked in the refrain - the theme of music is continuous. It is in terms of the continuation and balancing of themes that a more significant relationship is engaged between the "Aubade" and the other sequences of the poem. The pastoral imagery of the "Aubade" represents the love ideal which is the impossible grail of the Mal-Aimé, whilst the reference to a dawn-song announces the parting of the lovers and, by extension, the loss of love that is the key-note of the poem.¹⁰

We can usefully compare the function of the "Aubade" in "La Chanson du Mal-Aimé" with the "medieval" intertext exposed in stanzas 29 and 30 of "Les Collines" -

Un vaisseau s'en vint dans le port
Un grand navire pavoisé
Mais nous n'y trouvâmes personne
Qu'une femme belle et vermeille
Elle y gisait assassinée

Une autre fois je mendiais
L'on ne me donna qu'une flamme
Dont je fus brûlé jusqu'aux lèvres
Et je ne pus dire merci
Torche que rien ne peut éteindre

Here, the handling of the intertext is quite different. The absence of a paratext means that the intertext is unannounced. Only the shift to narrative time indicates the changed order, the prevailing Past Historic tense serving to isolate and frame the medieval intertext, and thus highlight the conscious integration of courtly elements. The process of assimilation is otherwise "silent" and its effect all the more enigmatic as traditional elements combine in two hermetic stanzas to produce a telescoped, medieval-inspired fiction. If we consider this vignette in terms of its relationship to "Les Collines" as a total composition, we can observe a structural similarity with the "Aubade". In both instances the insertion serves to call up a traditional source, thereby establishing textual archaeology, whilst the juxtaposition of old and new emphasises the contrast of forms and achieves a distinctly contrapuntal effect. And so, despite obvious differences, there emerges some similarity of composition between "La Chanson du Mal-Aimé" and "Les Collines", both texts being founded upon a continuation and renovation of the literary past, pursued through an exploration of analogies between the traditional and the modern. In this way an operation central to modernist writing is exposed as traditional forms are incorporated, subsequently negated, then resurrected before ultimately being transfigured.¹¹ This is represented in "Les Collines" by the vision of the ascendent Muse. Providing a positive counterpoint to the opening scene of aerial conflict, this symbolises the realisation of the dream of Icarus and captures the modernist epiphany in a mythic vision of harmony and light -

Et le tiers nombre c'est la dame
Elle monte dans l'ascenseur

Elle monte monte toujours
Et la lumière se déploie
Et ces clartés la transfigurent

(stanza 42)

Thus the modernist work cannot be isolated from tradition for it embraces both old and new, ensuring their dynamic coexistence.

So far we have sought to describe context (with particular reference to "La Chanson du Mal-Aimé") through a study of paratextual and intertextual categories, and in terms of a permanent framework of reference (medieval literature). It follows that the elements discussed have largely referred us beyond the actual text, allowing us to situate it within an external, diachronic series (literary evolution) in relation to which the text is seen to ascribe itself the role of continuation. At this point we require to turn our attention to questions of structure and consider the closer collaboration of poetic form and message.

We begin from the principle that poetic form reinforces the content of the poetic message by providing a structure for the narration of the quest - thus, a sense of uninterrupted, unending wandering is conveyed by themes of mobility and circularity, the peregrinations of the Subject intertwining with the meditations of the narrator -

Un serpent erre c'est moi-même
Qui suis la flûte dont je joue

("Les Collines", lines 118-119)

Likewise, when wandering inclines towards disorientation as in the following example from "La Chanson du Mal-Aimé" -

Mon beau navire ô ma mémoire
Avons-nous assez navigué
Dans une onde mauvaise à boire
Avons-nous assez divagué
De la belle aube au triste soir

(lines 46-50)

- it is poetic form (here, the octosyllabic quintil, assonance, alliteration and repetition) which assures the controlling force, shaping and directing the movement of poetry. Thus, any potentially boundless exploration is counterbalanced by the control imposed by form. It is this tension between limitless openness and enduring control which provides the "productive dialectic" essential to the antithetical movement of poetry.¹²

Having established that poetic form enters a significant relationship with the quest narrative, we find the extended narrative form of "Les Collines" particularly suited to the development of a prolonged mental search whose themes favour myth over reality and meditation over action.

The presence of the octosyllabic, five-line stanza (albeit unrhymed) recalls the regularity - if not the musicality - of the verse-form of "La Chanson du Mal-Aimé", thereby establishing a

degree of formal similarity between the two poems. In both works the verse-form provides a controlling frame, stanza and metre imposing the order of prosody upon the adventure of the imagination. The function of the eight-syllable line is to limit potential expansion, restraining the grandiose sweep which an alexandrine would have sustained and forcing a sharp return to reality -

Voie lactée ô soeur lumineuse
Des blancs ruisseaux de Chanaan
Et des corps blancs des amoureuses
Nageurs morts suivrons-nous d'ahan
Ton cours vers d'autres nébuleuses

Je me souviens d'une autre année

(lines 61-66)

Avoiding the abstract excesses permitted by the alexandrine in such highly lyrical passages, the octosyllabic line achieves the control necessary for the unimpeded progress of the narrative - its selection in "La Chanson du Mal-Aimé" and "Les Collines" testifies to the poet's concern for narrativity. More especially in the case of "Les Collines", the choice of the eight-syllable line signals the achievement of a compromise as regards versification. On the one hand, order is valued in the form of regular verse structure, the shorter line containing lyrical force more effectively, and thus ensuring narrative progress; on the other hand, there is a balancing of effects for whilst the story can unfold (indeed there is an insistence upon its unhampered development in "Les Collines" where the blank verse determines a more natural flow), at no time are poetic effects sacrificed - the progress of the story line is balanced by techniques of assonance,

alliteration and repetition, whose circular effect retraces the path of the quester. Indeed to increase poetic effects the metrical pause is, at times, given precedence over the semantic pause. This produces an intended discrepancy between the end of the metrical line and natural end of the semantic unit. The effect of this is to multiply meaning possibilities and highlight the sense of ambiguity.¹³ This occurs most strikingly in the oft-commented second and third lines of "La Chanson du Mal-Aimé" -

Un voyou qui ressemblait à
Mon amour vint à ma rencontre¹⁴

Here the stylistic effect is achieved by the subordination of the grammatical thrust ("Un voyou qui ressemblait à mon amour") in favour of semantic openness dependent upon the operation/non-operation of the preposition "à" in linking lines 2 and 3.

The disparity at the level of line structure between metrical and semantic units reflects the larger structural divisions upon which the poem is constructed. Here the poem's complex architecture is underpinned by a type of "episodic" construction or construction in parts (this re-emerges in a simpler, apparently continuous form in "Les Fiançailles", a poem more obviously structured in sequences or chapters). In "La Chanson du Mal-Aimé" the narrative develops through disparate sequences and passages of strongly contrasting styles, tones and registers (from the honeyed commonplaces of the "Aubade" to the dramatic explosion of the "Réponse des Cosaques Zaporogues au Sultan de Constantinople"), passages which are more subtly linked by the unifying quest metaphor. Ultimately, the relationship between the regularity of

form and the expansiveness implicit in the quest narrative, coupled with wide-ranging stylistic experimentation, has to be seen in terms of a necessary dissonance which, by tempering lyrical excesses, disrupts any tendency towards abstraction and guarantees the progress of the quest.

Moving on from a study of paratextual, intertextual and formal features, we can now turn to explore the relationship between "La Chanson du Mal-Aimé" and "Les Collines" in an in-depth study of Apollinaire's early lyric masterpiece and his major final work with a view to exposing the processes whereby unity is assured and continuity sustained.

Some further discussion of the quest model is warranted here, for our description of the quest draws on various levels of meaning.

An initial exploration of the thematics of quest is justified to the extent that even the most superficial reading of many of the poems of Alcools and Calligrammes allows us to perceive significant quest structures. The emerging quest ethos might be described in terms of an enduring motivation which lies in the desire to capture an elusive ideal, a desire which harnesses a sense of destiny and of predestination such as emerges in L'Enchanteur Pourrissant -

Un chevalier de cuivre, géant et merveilleux, arriva au pied d'un roc abrupt qui supportait un château sourcilleux. ... lorsque le chevalier ... fut arrivé près du fossé où brillait un reflet de lune, il entendit venir de la tour une voix disant: "Que demandez-vous?" Il répondit: "L'aventure de ce château".¹⁵

- and the firm conviction that the quest signifies liberation and the means to self-realisation -

La table et les deux verres devinrent un mourant qui
nous jeta le dernier regard d'Orphée
Les verres tombèrent se brisèrent
Et nous apprîmes à rire
Nous partîmes alors pèlerins de la perdition
A travers les rues à travers les contrées à travers la
raison

("Poème lu au Mariage d'André Salmon", lines 17-21)

Isolating "La Chanson du Mal-Aimé" and "Les Collines", we find that each work launches its own (considerably transformed) "estoire et aventure", a narrative which, drawing on courtly and Grail inspiration, encompasses emotional and spiritual aspirations and channels creative energy into the exploration of the identity of the central persona or Subject. In turn, self-discovery through a mental universe inspired by the Arthurian imagination and subsequently transformed invests the quest metaphor with a deeper human significance. Examining the impact of literary and cultural models of this type on processes of composition will help us expose the multiple strands of the quest fiction and thus arrive at a fuller description of the narrative fabric of "La

Chanson du Mal-Aimé" and "Les Collines".

Action in narrative originates with mimesis. The Subject internalises the image of a mythic (or legendary) quest hero and, by his own action, transforms this image in the present, thus establishing a poetic reality which bears all the signs of a mythic tradition fully accommodated to the new. Whilst this is a feature central to our study of the 1904 and 1917 works, it is interesting to note that similar examples appear throughout Apollinaire's work - in "Poème lu au Mariage d'André Salmon" the repetition of a key element of the myth ("le regard d'Orphée") points to a high degree of mimetic treatment. This orchestration of old and new is particularly in evidence in "Le Musicien de Saint-Merry" where Apollinaire reaches a more advanced stage of modernist experimentation and reconciles this with tradition, applying simultanist technique to the enduring Orphic theme which survives in scattered fragments. With these fragments now recomposed and ordered by the simultanist frame, the original theme endures transformed but intact -

Elle traverse un pont qui relie Bonn à Beuel et disparaît
à travers Pützchen

...

Mais nous qui mourons de vivre loin l'un de l'autre
Tendons nos bras et sur ces rails roule un long train
de marchandises

...

Elles ont passé tremblantes et vaines
Et leurs pas légers et prestes se mouvaient selon la cadence

De la musique pastorale qui guidait
Leurs oreilles avides

...

Toutes toutes y entrèrent sans regarder derrière elles
Sans regretter ce qu'elles ont laissé
Ce qu'elles ont abandonné
Sans regretter le jour la vie et la mémoire

(lines 39, 46-47, 70-73, 83-86)

It is this double pursuit of the tradition of the Ancients and the adventure of the Moderns which illustrates both the constancy and the evolution of Apollinaire's art and provides us with perhaps the most satisfactory definition of continuity, both across the range of Apollinaire's work and over the broader historical series. The following description of this historical process by O. Paz clarifies the point -

La tradition du moderne recèle un paradoxe plus grand que celui que laisse entrevoir la contradiction entre l'ancien et le nouveau, le moderne et le traditionnel. L'opposition entre le passé et le présent littéralement se résorbe car le temps s'écoule avec une telle rapidité que les distinctions entre les temps successifs - passé, présent, futur - disparaissent ou, pour le moins, se font instantanées, imperceptibles et insignifiantes. Si nous pouvons parler de tradition moderne sans qu'il nous semble y avoir la contradiction, c'est que l'époque moderne a réduit, jusqu'à le faire presque entièrement disparaître, l'antagonisme entre l'ancien et l'actuel, le nouveau et le traditionnel.¹⁶

Now, at the level of the quest for Self an inevitable duality emerges as the unique and transitory experience of the Subject unfolds in parallel with the timeless, universal fiction of mythic heroes. Symptomatic of the irreducible split between

Subject and cultural model, this duality is resolved by the dynamics of the poetic imagination. Whilst various processes may be identified, in "Les Collines" the synthesis of old and new is most strikingly achieved through the conjoining of myth and modernity -

Ordre des temps si les machines
Se prenaient enfin à penser
Sur les plages de pierreries
Des vagues d'or se briseraient
L'écume serait mère encore

("Les Collines", lines 36-40)

Conversely, techniques of transposition project the present through the past, allowing the Subject to appropriate something of the identity of legendary protagonists -

Templiers flamboyants je brûle parmi vous
Prophétisons ensemble ô grand maître je suis
Le désirable feu qui pour vous se dévoue

("Les Fiançailles", lines 98-100)

Je flambe dans le brasier à l'ardeur adorable
Et les mains des croyants m'y rejettent multiple innom-
brablement
Les membres des intercis flambent auprès de moi

("Le Brasier", lines 26-28)

Thus as the Subject retraces the destiny of literary heroes, pursuing the quest itinerary - "la route de la vie"¹⁷ - that is synonymous with creative exploration, any notion of a dislocation between past and present is overturned in favour of synthesis and continuity.

If the quest fiction crystallises with a simple belief and strives for the attainment of its goal, the endeavour is sustained throughout by desire which channels activity towards this most impossible of objectives. In "Le Voyageur" faint echoes of the Sisyphus myth tell of the enduring struggle and the unattainable ideal -

Et ces ombres barbues pleuraient humainement
En glissant pas à pas sur la montagne claire

(lines 46-47)

This determines that the experience of the quest becomes the only significant reality and fulfilling activity, and the exploration of desire its true goal -

Mon île au loin ma Désirade

("La Chanson du Mal-Aimé", line 159)

Quand bleuira sur l'horizon la Désirade

("Le Brasier", line 48)

La grande force est le désir
Et viens que je te baise au front
O légère comme une flamme

("Les Collines", lines 61-63)

The quest for self-realisation demands unreserved self-abnegation and this brings the Subject to the brink of self-sacrifice, a theme presented in a highly dramatic form in "La Chanson du Mal-Aimé", "Les Collines" and the fire poems, and one expressed elsewhere in more literal terms, as in "Le Musicien de Saint-Merry" ("Je chante la joie d'errer et le plaisir d'en

mourir"). What is invariable and continuous is the tendency for the quest to expose structures similar to those of the traditional Perilous Adventure as it unfolds against the background of the modern Waste Land -

Soirs de Paris ivres du gin
Flambant de l'électricité
Les tramways feux verts sur l'échine
Musiquent au long des portées
De rails leur folie de machines

("La Chanson du Mal-Aimé", lines 281-285)

Sonneries électriques des gares chant des moissonneuses
Traîneau d'un boucher régiment des rues sans nombre
Cavalerie des ponts nuits livides de l'alcool
Les villes que j'ai vues vivaient comme des folles

("Le Voyageur", lines 27-30)

Maintenant tu marches dans Paris tout seul parmi la
foule
Des troupeaux d'autobus mugissants près de toi rou-
lent
L'angoisse de l'amour te serre le gosier

("Zone", lines 71-73)

Et il ne faudrait pas oublier les légendes
Dame-Abonde dans un tramway la nuit au fond d'un
quartier désert

("Arbre", lines 25-26)

The transfiguration of the Perilous Adventure confirms for us the appropriateness of the quest model, both in terms of content (where the quest is a metaphor for the pursuit of desire) and in terms of form (where the quest narrative assimilates the structures of the traditional quest then proceeds to redefine and transform these). In this way the poet traces an intriguing

middle path between the destruction and the preservation of the traditional model. This points to an open-ended, characteristically modernist response.

By outlining the structures of the quest fiction it is possible to retrace the workings of consciousness. A continuous thread of consciousness disappears at places to re-emerge elsewhere linking the fragments of a universal quest derived from the mass of legends and myths that survive in the deep recesses of the collective memory.

A sign of Apollinaire's desire to found his art in cultural tradition is revealed as the quest of the solitary hero unfolds across a canvas shot with strands of legend and myth. Whilst we are less concerned with attributing medieval-derived elements to specific sources (in the way Helen Beale does in her study of the medieval intertext in "Les Collines") we remain sensitive to Apollinaire's declared penchant for the medieval and to the importance of Grail and courtly romance literature as sources of inspiration.¹⁸ Some pertinent analogies can indeed be drawn - the search for Eternal Truth which the Grail represents is taken up most notably in Apollinaire's early works where it is pursued in terms of a desire to pierce the mystery of life. But here the quest falters as the hero hesitates between mystical abstraction and the desire for sensual experience - thus, Merlin's contemplation of "l'éternelle cause" contrasts with his ultimate choice of confrontation, whilst the Hermit's frustration, arising from "Trop de tentations", is vented against language itself in an expression of mock sadism -

Car je ne veux plus rien sinon laisser se clore
Mes yeux couple lassé au verger pantelant
Plein du rôle pompeux des groseillers sanglants
Et de la sainte cruauté des passiflores

(lines 93-96)

And so, even when the goal is identified, uncertainty lingers as to the means, and even to the desirability of achieving it. This necessarily influences the writing process - in the early works, for example, the theme of metaphysical desire is echoed by the hermetic code whilst the desire for experience injects this code with the language of pseudo-eroticism which has the effect of debunking it. Whilst spiritual aspiration remains a key theme throughout Apollinaire's poetry, it finds different forms of expression and these come to identify specific stages in Apollinaire's composition. For example, in the poems of 1912-1914 techniques of simultanist representation provide a frame for the exploration of surnaturalisme and the registering of life's mystery.¹⁹

This brings us to the related question of the humanist current which Apollinaire underlines in the famous 1908 letter to Toussaint-Luca and which he clarifies in the subsequent reference to medieval authors -

Je ne cherche qu'un lyrisme neuf et humaniste en même temps. Mes maîtres sont loin dans le passé, ils vont des auteurs du cycle breton à Villon. C'est tout et le reste de la littérature ne sert que de crible à mon goût.²⁰

The ethos of medieval literature upholds the notion of a quest both in terms of the thematic content of the works and the

sustained creative endeavour. Indeed, in Apollinaire's writing there emerges a very clear parallel with the Grail model as poetry harnesses creative drive and the search for Self, the latter in the sense of a search for self-knowledge linked to a more universal human awareness, a theme which underlies the entire corpus from the medieval world of L'Enchanteur Pourrissant and the pseudo-Symbolist works through the themes of sacrifice and renewal in the fire poems, the explosion of creativity and the emergence of a social dimension in the poetry of 1909-1914, to the universal message of Les Mamelles de Tirésias and its antidote to the pessimism and dehumanisation brought about by war -

Ecoutez ô Français la leçon de la guerre
Et faites des enfants vous qui n'en faisiez guère

(Prologue)

Returning to the Grail analogy, we can conceive of a continuous self-transforming quest which converts the traditional search for the absolute, returns it to the domain of human effort and pledges creative resources to the pursuit of a Grail most accurately identified as the poetic Word -

O bouches l'homme est à la recherche d'un nouveau langage
Auquel le grammairien d'aucune langue n'aura rien à dire

("La Victoire", lines 21-22)

At this point we require to consider the merging of the creative search and the exploration of identity with the pursuit of the love quest.

Once again the original Grail model is seen to resolve the conflict by bringing together these diverse strands in a unifying quest fiction. Now the search for Perfect Love is accommodated to the original quest through courtly romance, which in effect becomes the emotional dimension of the spiritual quest. The love adventure reproduces the structures of the Grail model and so the search for love becomes invested with the same intensity of desire as the spiritual quest - now the object of desire is the elusive Inconnue.²¹ This announces the adoration of Woman, a theme which underpins the entire courtly ethos and which is epitomised by the knight Lancelot in his love for lady Guinevere. But Lancelot's flaw is exposed when he momentarily favours the chivalric code over the courtly code of love. His hesitation between Love and Reason uncovers a fundamental source of human conflict which is reflected in Apollinaire's poetry by the disparity between the emotion of "La Chanson du Mal-Aimé" and the defiant solipsism of the fire poems that is inspired by Apollinaire's attempt to throw off the dead hand of the Annie affair and redefine his aims as a poet.

In broad terms, the contours of the model we have traced here have allowed us to situate Apollinaire's work in relation to generally accepted notions of the medieval quest, a relationship which functions to engage the reader's imagination relative to his acquisition of specific cultural values and which varies relative to the nature of the association between a given reference and the original source.

As we turn to explore the quest metaphor in greater depth in the context of a joint study of "La Chanson du Mal-Aimé" and "Les Collines", the limitations of a highly structured model become more apparent. A degree of caution is required if we are to avoid the kind of arbitrary approach which risks suppressing the individuality of each text and masking its uniqueness. Our aim is thus two-fold - to expose continuity by bringing the poems together in order to examine image-associations, to identify recurrent patterns and to highlight common structures; to combine this essentially intertextual approach with a study sensitive to Apollinaire's lyric achievement in each poem.

The pursuit of a quest implies an orientated, strictly linear development and suggests a continuous schema compatible with the notion of progress - conventionally this is represented by the horizontal axis. In contrast the movement of poetry presents an ambiguous, multiform, shifting reality that demands to be plotted against the vertical axis, an axis which favours the constant substitution and transformation of semantic values. Thus, language reveals its drive towards an accumulation of meanings, an intensification of ambiguity and a maximisation of semantic possibilities, and so poetry fulfils the conditions of creative openness that Umberto Eco describes -

... les poétiques de l'ouverture reflètent l'attrait exercé sur toute notre culture par le thème de l'indéterminé: nous sommes fascinés par les processus au cours desquels s'établit, au lieu d'une série d'évènements univoque et nécessaire, un champ de probabilités, une situation apte à provoquer des choix opératoires ou interprétatifs toujours renouvelés.²²

Inevitably, conflict exists between form (the order imposed by the quest as a frame for narrative) and content (the openness and flexibility of the thematic categories which describe the substance of the quest fiction). However it is possible to conceive of a productive interaction between linear form and semantic openness as the structuring quest dynamic, opening up a poetic reality that is self-transforming in all directions, operates between a given point of departure (the point at which the reader enters the text and which constitutes the inception of the adventure both in terms of narration and reception) and the conclusion (whether attainment or renouncement, it marks the end of the poem and the reader's exit). As it inaugurates and concludes the creative adventure, the act of reading consecrates the poetic quest which will be renewed by each subsequent reading. The implied correspondence between the role of the reader and the role of the poet is discussed here by O. Paz -

Le poème n'est pas seulement une réalité verbale: il est aussi un acte. Le poète dit et, en disant, il fait. Ce faire est surtout un se faire soi-même: la poésie n'est pas seulement autoconnaissance, elle est autocréation. Le lecteur, à son tour, répète l'expérience d'autocréation du poète et la poésie s'incarne ainsi dans l'histoire.²³

Seeking to relate form and content more closely through the structuring dynamic of the quest, we can now look in greater depth at the organisation of poetic space and the marking of temporal boundaries.

The very development of a quest fiction compatible with reading time presupposes the presence of an axis linking a fixed

point of departure to some future projected point. This is very clearly the case in "La Chanson du Mal-Aimé" where the quest fiction develops from one specific geographical location (London) to another (Paris) and thereby establishes an initial point of resemblance with "Les Collines" which is seen to begin at the very point where the 1903 quest reaches its destination. In this way, the search is renewed, the adventure pursued and a positive response found as the sense of guilt and desperation expressed in "J'erre à travers mon beau Paris / Sans avoir le coeur d'y mourir" is converted into a feeling of optimism and self-confidence that is conveyed by the evocation of a new mythic experience -

Mais vois quelle douceur partout
Paris comme une jeune fille
S'éveille langoureusement
Secoue sa longue chevelure
Et chante sa belle chanson

("Les Collines", lines 16-20)

The projection of quest values along the linear axis is evidence of the need to ensure the sustained development of the quest between the fixed points of departure and destination in relation to which space and time values are organised. Emerging in the imagery either by direct reference (the recurrent motif of "route") or by implication, the axis of progress links the opening and conclusion of each quest fiction and symbolically unites the beginning and the end of Apollinaire's composition -

Il sera bien mon fils mon ouvrage universel
Le front nimbé de feu sur le chemin de Rome
Il marchera tout seul en regardant le ciel

("Merlin et la Vieille Femme", lines 54-56)

Va-t'en errer crédule et roux avec ton ombre
Soit! la triade est mâle et tu es vierge et froid
Le tact est relatif mais la vue est oblongue
Tu n'as de signe que le signe de la croix

("Le Larron", lines 125-128)

Et le langage qu'ils inventaient en chemin
Je l'appris de leur bouche et je le parle encore

("Cortège", lines 58-59)

Aujourd'hui tu marches dans Paris les femmes sont
ensanglantées

("Zone", line 81)

J'ai cherché longtemps sur les routes
Tant d'yeux sont clos au bord des routes

("A travers l'Europe", lines 9-10)

It would however be misguided to construe the treatment of space and time as the consequence of a preconceived geometrical plan - this would be to neglect the complexity with which these themes are invested in favour of an arbitrary and over-simplified quest model. Apollinaire makes this very point when he states that artists are not interested in geometry per se, but rather in the flexible framework it proposes -

Les nouveaux peintres, pas plus que leurs anciens ne se sont proposé d'être des géomètres. Mais on peut dire que la géométrie est aux arts plastiques ce que la grammaire est à l'art de l'écrivain. Les peintres ont été amenés ... à se préoccuper de nouvelles mesures possibles de l'étendue ...

Indeed, it is the discovery of the concept of a Fourth Dimension which offers the poet a description of the synthesis of time and space that is central to the new art -

Telle qu'elle s'offre à l'esprit, du point de vue plastique, la quatrième dimension serait engendrée par les trois mesures connues: elle figure l'immensité de l'espace s'éternisant dans toutes les directions à un moment donné. Elle est l'espace même, la dimension de l'infini ... 24

Time emerges as the more significant category. It is the source of the existential anguish which springs from the contradiction between acceptance of the finite and man's longing for eternity. A letter to his war-time correspondent reveals the poet's deep sense of anguish at the passage of time. However, when anguish is channelled into the creative act the notion of passing time assumes a positive value and contributes a major theme of Apollinaire's work -

Rien ne détermine plus de mélancolie chez moi que cette fuite du temps. Elle est en désaccord si formel avec mon sentiment, mon identité, qu'elle est la source même de ma poésie.²⁵

It is the nature of the response sought in poetry to this conflict over time which determines the structuring of poetic space. Now, in Apollinaire's case, the acceptance of the continuum of progress is compatible with the quest model and constitutes a positive response to the initial experience of anguish. Jean Burgos describes this response in the following way -

Insertion dans le sens même de la chronologie, acceptation de son déroulement inéluctable qui transcende l'angoisse première, elle tente de mettre la main sur le temps en se réconciliant ou plutôt en feignant de se réconcilier avec le temps lui-même. Et c'est en utilisant sa répétition cyclique aussi bien que son sens unique ... qu'elle va vouloir réaliser ses fins. ... L'infinitude est ici cherchée non plus dans

un temps figé en éternel présent, ni dans un refuge hors du temps, mais dans l'oeuvre même du temps dont la circularité est délibérément perçue comme créatrice et dont la vectorialité prend elle-même un sens, lequel devrait déboucher sur un terme ultime, une fin des Temps.²⁶

By harmonising the demands of a finite quest fiction with the desire to embrace the eternal, this synthesis of chronology and infinity resolves the dilemma posed in "Les Trois Vertus Plastiques" -

Nous savons que notre souffle n'a pas eu de commencement et ne cessera point, mais nous concevons avant tout la création et la fin du monde.²⁷

- and reconciles progress with the return to origins and the experience of perpetual rediscovery. Apollinaire captures this in a bold modernist image in "Les Collines" -

Le chauffeur se tient au volant
Et chaque fois que sur la route
Il corne en passant le tournant
Il paraît à perte de vue
Un univers encore vierge

(lines 201-205)

The reader, on the other hand, experiences conflict between real time (the duration of the reading experience) and his exploration of an imaginary world in which the continuousness of time - as he perceives it - is interrupted. The suspension of chronological time is translated through a series of images which reveal the potential of art to destroy time -

Les aiguilles de l'horloge du quartier juif vont à rebours
Et tu recules aussi dans ta vie lentement

("Zone", lines 102-103)

Sons de cloches à travers l'Europe
Siècles pendus

("Liens", lines 2-3)

Le bal tournoie au fond du temps
J'ai tué le beau chef d'orchestre

("Les Collines", lines 186-187)

Contrasting with this negation of time is the tendency for the poet to situate his work in relation to the literary tradition of which it is a part. The recourse to the traditional quest model underlines this process and illustrates the tendency of art to confront its past, assume its heritage and adapt to the demands of the new.

Thus time emerges as a privileged theme at the levels of content (central persona), writing (creative self) and reception (reader experience of the text), linking the three participants in every creative venture.

At this point we can move on to give some further consideration to the theme of time as a principle element in the structuring of "La Chanson du Mal-Aimé" and "Les Collines".

From the outset two distinct systems of time organisation can be identified, each represented by a set of syntactic

characteristics based on variations in verbal aspect.²⁸

On the one hand, a fuller, "present" time order gives expression to the identity of the Subject Je, both as narrator (mediating between the inner world of the text and the world of reader experience) and as protagonist (the fictional Self whose actions are seen to be contingent over a given time-space which, irrespective of the prevailing tense - Past, Present or Future - is related to the "here and now" of narration). By embracing the functions of narration and action this present time order exposes the dual organisation of the poems and reveals something of the complex identity of the Subject Je.

On the other hand, a narrower, "historical" time order is used to present the autonomous fictional world whose reality bears no relation to the conditions of utterance and whose episodes are presented purely in relation to each other. This determines the non-contingency of the content of fiction upon the reader's experience of the narrative present and accounts for the predominance of the Past Historic tense.

Having briefly outlined the characteristics of each time order and having defined the relationship between them as one of non-correspondence (indicated by differences in tense), we can now begin to consider each time order at greater length.

The study of the present time order is of particular interest given the double articulation of Je (narrator and protagonist)

through a sequence of tenses related to the narrative present and reinforced by a compatible set of semantic indicators - "aujourd'hui", "demain", "hier".²⁹ The occupation by the Je-narrator of a creative time-space identifiable as the present of utterance - the only point at which discourse can be inaugurated - underlines the central function of a time system which has less to do with chronological distinctions than with a specific intention as regards reader reception of the text. It is the reader who, by the act of reading, places himself in direct relation to the creative present and is immediately drawn into the narrative function, renewing and effectively rewriting the text -

Sache que je parle aujourd'hui
Pour annoncer au monde entier
Qu'enfin est né l'art de prédire

("Les Collines", lines 23-25)

This quotation illustrates the point in terms of the exploitation of the syntactic feature (present-related tenses) sustained by an appropriate semantic item (the deictic "aujourd'hui"). The initial self-identification by the narrator ("je parle") reaffirms the intention of communication announced by the phatic code (the imperative "Sache"), thereby highlighting the externalising function of poetry.

Whilst the present time order is seen to focus upon the function of the Je-narrator, it is accurate to say that the narrative performance only intermittently comments upon its principles of functioning, serving mainly to expose the Je-protagonist and communicate a significant message. Indeed, we can conceive of each narrative performance as the representation of

the quest for identity as it unfolds within the time-space of the the present, or at some specific point in the past or future, different from but nevertheless related to the creative present through which it is defined retrospectively. Thus, with the concentration of a set of tenses (Perfect, Imperfect, Future) around the pole of the present, and a corresponding extension of the deictic system ("hier", "l'année dernière", "demain"), we can conceive of a continuum along which time values exist in relation to the narrative "here and now".

At this point we can turn our attention to the second time order and the organisation of narrative time.

In contrast to subjective time which merged action and narration through the polyvalent Je, the organisation of narrative time produces a more restricted category whose function is to mark an absolute split between the conditions of utterance and purely represented time by operating a total organisation of the narrative in relation to an isolated past. It follows that a system which exploits the dislocation between the conditions of narration and the content of fiction is traditionally favoured by narrative forms which seek to conceal the writing process in order to maximise the impact of fiction. Thus, an apparently objective time order emerges distinct from subjective time in that it reinforces the difference between narrator and narrated through the marking of verbal aspect, particularly in terms of the Past Historic, a tense which belongs exclusively to the narrative order. This demands a set of corresponding non-deictic indicators, references restricted to the autonomous time order of fiction -

Le soleil ce jour-là s'étalait comme un ventre

("Merlin et la Vieille Femme", line 1)

Le 21 du mois de mai 1913

...

...

Quand un homme sans yeux sans nez et sans oreilles
Quittant le Sébasto entra dans la rue Aubry-le-Boucher

("Le Musicien de Saint-Merry", lines 8, 11-12)

Comme c'était la veille du quatorze juillet

...

Je descendis dans la rue ...

("Un Fantôme de Nuées", lines 1, 3)

Here, a parallel can be drawn between "La Chanson du Mal-Aimé" and "Les Collines" for in both works there is evidence of an effort to situate the beginning of the quest at a fixed point in time that recalls traditional story-telling techniques -

Un soir de demi-brume à Londres ("La Chanson du Mal-Aimé")

Au-dessus de Paris un jour ("Les Collines")

If the organisation of the texts is characterised by a primary division between two time systems, the differentiation being marked by tense, it is no less true that the extension of the framework of time at semantic level serves to describe subjective (present) and narrative time orders with similar effect, thereby uniting them. Developing our study of the time theme along these lines, we can now begin to assess the role of semantic values in the organisation of the quest fiction and, in particular, the contribution of the theme of the seasons both as a structuring framework and as a reference model.



In both works, direct references to the seasons mark the linear development of the quest and allow the reader to pinpoint the significant phases of the adventure. However, the reader's conception of the seasons as a dynamic, self-reproducing cyclic category prevails over the notion of linearity, converting it into an all-encompassing circularity that denies any sense of conclusion and ensures the infinite renewal of the quest.

Furthermore, the evocation of the seasons provides a framework of reference which links the world of the text to the reader's experience of reality and which, as a coherent thematic category, establishes a viable correspondence between accepted states of nature and the changing boundaries of subjective feeling. There is, then, an inevitable appeal to universal symbolism insofar as the pattern of the seasons, whilst structuring the quest, powers the repetition of a cycle which corresponds to the cycle of life traced by the literature of the quest. To the extent that poetry is perceived as echoing inner truth and communicating the emotional undercurrent, this implies the existence of a universal balance, a regulating rhythm that establishes a mythic correspondence between the tangible and the spiritual, an exchange constantly renewed by the cyclic movement.

Pursuing our study of the uses of symbolism in quest fiction we can now turn to consider the role of literary convention and the influence of mythic patterns upon the imaginary world which poetry uncovers. Of particular interest here is the cycle of seasons for it provides a rich source of symbols and allows us to draw analogies between the quest tradition and the two major works under discussion.

In the medieval work, the exploitation of the thematic category of the seasons constitutes a recurrent structuring element which Zumthor identifies as a channel for the continuation of tradition -

C'est à ses marques formelles dans la texture des oeuvres que l'analyse doit percevoir l'existence de la tradition. Cette exigence nous amène à privilégier les éléments récurrents qui, de texte en texte, nous apparaîtront comme une trace significative.³⁰

With reference to the traditional model we can begin to elaborate an appropriate typology of the seasons and, by applying this to "La Chanson du Mal-Aimé" and "Les Collines", assess the extent to which the repetition of a traditional pattern in Apollinaire's poems provides a symbolic backdrop against which the quest can unfold.

When we consider the quest tradition (Grail literature) and the inception of the quest, it is the evocation of Winter and its metaphoric (spatial) equivalent, the Waste Land, which constitutes the point of departure. Here the parallel between old and new is striking for the modernist quest narrative opens in the urban wilderness, a city Waste Land which bears all the signs of the original terre gaste.³¹ As the association between physical and spiritual decline emerges, this brings to mind the theme of universal sterility, which is presented in the original source as a direct consequence of the sexual wounding of the Fisher King. This theme re-emerges as the city reveals the signs of a ritual wounding, now multiplied and painfully real -

Au tournant d'une rue brûlant
De tous les feux de ses façades
Plaies du brouillard sanguinolent
Où se lamentaient les façades
Une femme lui ressemblant

C'était son regard d'inhumaine
La cicatrice à son cou nu
Sortit saoule d'une taverne

("La Chanson du Mal-Aimé", lines 16-22)

Preserving the meaning of the original quest, Apollinaire transposes the Waste Land metaphor through the modern. This means that whilst the quest landscape is transformed, the structures of the Grail narrative remain intact. The city - like the traditional Plaine Aventureuse - has to be crossed if the Grail, or some image of the Grail, hidden at its centre, is to be uncovered.³²

Pursuing our consideration of the Waste Land through the theme of Winter, we can trace three levels of meaning which, identifiable in "Les Collines", are significantly more marked in "La Chanson du Mal-Aimé" and have important implications for our discussion of the quest fiction as it applies to both works.

The beginning of the text signals the inception of the creative adventure and the point of departure for the quest fiction, and coincides with the entrance of the reader into the imaginary world of the poem.³³ In the medieval text, following the literary convention, a formulaic announcement of Spring underlines the significance of the event, both at the broader human level with the recommencement of the natural cycle, and at the

level of the spiritual significance of the quest by means of a more specific reference to Pentecost -

A la veille de la Pentecôte, vers l'heure de none,
les compagnons de la Table Ronde qui venaient d'arriver
à Camaalot se mettaient à table ... 34

Now, the opening stanzas of "La Chanson du Mal-Aimé" overturn this convention, ushering in a bleak, pessimistic reality whose seasonal associations are more aptly described by the metaphor of Winter and whose central figure is one rather more possessed by guilt and despair than galvanised by the vigour, confidence and sense of purpose which radiate from the traditional hero. The choice of Winter for the beginning of the modern estoire et aventure points straightaway to an ironising intention that aims to undermine the traditional quest model. The network of related values (the sterility of the "soir de demi-brume" and the numbness of the "Soirs de Paris ivres du gin", for example) conveys the torpor of the Subject whilst the prevailing narrative tense (the Past Historic) indicates the shift to a remote past, the effect of this being to paralyse action within the boundaries of legendary time -

Un soir de demi-brume à Londres
Un voyou qui ressemblait à
Mon amour vint à ma rencontre
Et le regard qu'il me jeta
Me fit baisser les yeux de honte

This brings us to a second level of meaning whereby Winter is seen to function, in both works, as a metaphor for the irretrievable past, a lost time whose values of innocence and purity

describe every first age of man -

La première est toute d'argent
Et son nom tremblant c'est Pâline
Sa lame un ciel d'hiver neigeant
Son destin sanglant gibeline

("La Chanson du Mal-Aimé", lines 206-209)

Adieu jeunesse blanc Noël
Quand la vie n'était qu'une étoile
Dont je contemplais le reflet
Dans la mer Méditerranée
Plus nacrée que les météores

("Les Collines", lines 106-110)

By extension, the theme of Winter represents Memory, both in terms of the dynamic category (mémoire) and of the series of past-related images (souvenirs). The relationship between the terms mémoire and souvenir parallels the opposition of langue and parole - the first term corresponds to the mechanism for exploring the darker regions of memory and is represented in "La Chanson du Mal-Aimé" by the dynamic image of the ship charting a sea of reminiscences (the "onde mauvaise à boire") whilst the second term represents the contents of memory, that which is contained within the ship -

Un vaisseau s'en vint dans le port
Un grand navire pavoisé
Mais nous n'y trouvâmes personne
Qu'une femme belle et vermeille
Elle y gisait assassinée

("Les Collines", lines 141-145)

The exploration of memory serves as a confrontation with the past that begins as a search for lost time and leads through the

emotional torpor of the "coeur glacé" in "La Chanson du Mal-Aimé" to a final sublimation of desire in "Les Collines" as the love memory is effectively destroyed with the murder of the Lady.

The Winter metaphor describes the sterile exploration of memory that interrupts the progress of the quest. The quest can only resume when memory is overruled - thus Winter dies and gives way to Spring -

L'hiver est mort tout enneigé
On a brûlé les ruches blanches
Dans les jardins et les vergers
Les oiseaux chantent sur les branches
Le printemps clair l'avril léger

Mort d'immortels argyraspides
La neige aux boucliers d'argent
Fuit les dendrophores livides
Du printemps cher aux pauvres gens
Qui resourient les yeux humides

("La Chanson du Mal-Aimé", lines 186-195)

The arrival of Spring signals the renewal of activity and this gives weight to the idea of a passage out of the past and into the present. The opening stanzas of "Les Collines" offer a more dramatic representation of the crisis, allegorising the conflict between Past and Future and resolving it finally with the fall of Youth (Winter) - "Adieu jeunesse blanc Noël" - and the advent of a mythic Spring and a vision of harmony fleetingly glimpsed -

Mais vois quelle douceur partout
Paris comme une jeune fille
S'éveille langoureusement
Secoue sa longue chevelure
Et chante sa belle chanson

("Les Collines", lines 16-20)

The importance placed on the theme of Spring in "La Chanson du Mal-Aimé" and "Les Collines" allows us to further the analogy with medieval literature where the theme of Spring and the fortunes of the quester are closely linked.³⁵

The occasional references to Spring emphasise thematic associations and produce a highly conventional description of Spring as a time of reawakening, energy and optimism, and, above all, as a privileged time at which events of great significance occur -

C'était l'aube d'un jour d'avril
J'ai chanté ma joie bien-aimée
Chanté l'amour à voix virile
Au moment d'amour de l'année

("La Chanson du Mal-Aimé", lines 67-70)

This echoes a mode of narrative presentation which Zumthor identifies in the medieval corpus as the "annonce printanière", a recurrent element of textual structuring which inaugurates the creative adventure, acts as a catalyst for the quest and serves as a recognisable point of reference.³⁶ The following example, drawn from a twelfth-century chanson de geste, highlights the convention -

Ce fu en mai el novel tens d'esté;
Florissent bois et verdissent cil pré,
Ces douces eves retraient en canel,
Cil oisel chantent doucement et soëf.
Li cuens Guillelmes s'est par matin levez,
Au moustier vet le servise escouter,³⁷

Tracing the various conventions of the medieval text in this way, Zumthor is able to define the parameters of the cliché which he

classifies under the general heading of types as a member of the more specific category of topi -

Les topi concernent la notation des phénomènes naturels (paysages, saisons), des sentiments humains (amitié, amour, conscience de la fuite du temps), des âges de la vie, des jugements esthétiques et moraux (louange, blâme, consolation) d'attitudes caractéristiques d'individus ou de groupes: en somme, toutes les conditions ou circonstances de l'existence.³⁸

Zumthor's definition of the literary commonplace is not without importance for our study of Apollinaire's poems. "Les Collines", for example, provides us with an interesting occurrence of the cliché in the image of the undying flame -

Une autre fois je mendiais
L'on ne me donna qu'une flamme
Dont je fus brûlé jusqu'aux lèvres
Et je ne pus dire merci
Torche que rien ne peut éteindre

(lines 146-150)

Whilst the origins of this cliché are interestingly researched by H. Beale in her study of specific medieval sources, the evocation of Pentecost, the traditional starting point of the quest, is all the more significant to the extent that it exposes the continuous rewriting process which rehabilitates traditional elements, accommodating them to the new. Here, the flame motif is perceived as a commonplace and a synecdoche, a single recurrent element emerging as part of a more significant whole, the Pentecostal experience - thus the flame is invested as a symbol of the spiritual quest, the struggle for grace and the strength of passion.

A further example of the very conscious use of cliché - this time with a distinct ironising intention - emerges in the "Aubade chantée à Laetare un an passé". Here, an entire sequence is presented as a variation on the traditional Spring theme as the vignette of the medieval Pentecost is replaced by a pagan pastoral. Injected with excessive hyperbole, its every motif magnified and exaggerated, the "Aubade" exposes a stifling accumulation of banal metaphors which present some similarity with the components of the typology proposed by Zumthor in describing the romance text -

... l'énoncé identifiant, dans le grand chant courtois, le chant et l'amour: il revêt la forme d'une phrase attachant, par un lien de subordination temporelle (simultanéité), causale ou consécutive, les séries de termes "chant"- "chanter" (parfois "trouver")-"chanson" et "amour"- "aimer"- "vouloir" ("désirer"). Souvent, il se cumule avec la désignation du jeu printanier, généralement réduit à des constituants végétaux ("fleur" et "feuille", lexicalement actualisables dans un très petit nombre de termes soit génériques soit spécifiques: "fleur", "rose", "glaiëul"; "feuille", "ramée"), et auditifs (chants d'oiseaux). Un élément liquide ("eau", spécialement "fontaine") n'apparaît que dans certains contextes argumentatifs (ainsi la pastourelle) ... 39

Now, when we apply Zumthor's classification to the conventional description of natural phenomena in the "Aubade" a similar breakdown of clichés is produced. This allows us to identify the repertory of the "jeu printanier" through a network of associations which correspond to the elements of Zumthor's model. Thus the themes of love and lyricism are intertwined in a prelude to the idyll that anticipates spiritual renewal and sexual reawakening -

J'ai chanté ma joie bien-aimée
Chanté l'amour à voix virile
Au moment d'amour de l'année

Whilst the joy of happy love is expressed through the fragmented Venus myth, the very state of nature echoes the experience of fulfilment through an individualised set of "constituants végétaux" that moves through more general evocations of nature ("bois joli", "l'aube au ciel", "la floraison", "La nature est belle et touchante") to more specific references (the recurrent homonym "roses" in "de roses plis", "les roses qui feuillolent" and "De beaux dieux roses"). The "termes auditifs" which Zumthor includes in his model can also be traced in the "Aubade" - "Les poules dans la cour caquètent" (here M. Davies detects a touch of irony);⁴⁰ "Pan sifflote dans la forêt"; "Les grenouilles humides chantent" (here the auditive and aquatic values merge, in line with Zumthor's description of the "pastourelle").

With hyperbole operating to distort reality, the sustained inflation of the traditional form in the "Aubade" has the effect of undermining and ultimately deflating the genre. Whilst this will lead us, in the course of our study, to seek a more profound literary intention, we can for the moment limit ourselves to recognising its wider implications as it highlights the difference, even the disparity, between literary convention and the evolving quest narrative. Of major importance here is the search for identity, the "Aubade" serving only to exaggerate the disparity between the immemorial quester whose activity is hailed by the advent of Spring and the Subject whose adventure originates in the "demi-brume".

As the hero emerges in the half-light, the physical quality of the "demi-brume", surpassing its function as an arbitrary meteorological reference or purely decorative element, reveals a symbolic

value. The quest opens under a veil of uncertainty, the presence of the shadowy quester suggesting some enigma and sustaining the mystery of the Mal-Aimé's real identity. Once more there is a clear correspondence between elements of Apollinaire's poetics and medieval romance conventions as discussed by Zumthor -

Dans beaucoup de romans, le héros n'est désigné d'abord que par un terme générique et qualificatif (tel que "le chevalier") et ne reçoit de nom propre que tard dans le récit: c'est là une marque textuelle du caractère d'imprévisibilité affectant tous les éléments de la narration.⁴¹

Here the "terme générique et qualificatif" is provided by the epithet, "Mal-Aimé", a reference which incorporates certain conventions of the medieval text and firmly rejects others - for instance, it appears to echo the traditional "Bel Inconnu" form, repeating the syntactic construction of adjective/adverb and past participle (passive voice). Straightaway, this confers some degree of identity, reinforced by the linguistic value of the neologism ("Mal-Aimé") and by the assimilation of a definite article ("Le Mal-Aimé") which in the text is masked by the possessive form ("du") - in this way, the chivalric quality of uniqueness is underlined.⁴² Whilst the semantic value indicates the sphere of activity (Amour), the selection of the passive voice ("-Aimé") suggests that the Subject is less acting than acted upon and hints at a possible parody of the traditional romance hero. This is compounded by the qualifying "Mal-" which asserts the overwhelming negativeness of the experience, the result of a mixture of unhappiness and guilt, for if the Subject is emotionally victimised, he is no less sexually guilty. Certainly the implicitness of the sexual code in the reference "Mal-Aimé", a euphemism perhaps for "Mal-Baisé", anticipates the theme of sexual

cruelty (particularly the "baisers mordus sanglants" at line 144) and, as an indication of the psychological depth of fiction, provides an essential key to the understanding of the work. Thus, the reference "demi-brume" effectively becomes a metaphor for the complexity of the writing and decoding processes. As an atmospheric state suspended between light and darkness, the "demi-brume" corresponds to the semi-transparency (or semi-obscurity) of meaning in poetry.⁴³

These initial comments on the significance of the title and the opening stanza of "La Chanson du Mal-Aimé" point to the inauguration of what Zumthor identifies as the "fiction d'une connivence personnelle".⁴⁴ In considering the unfolding of the quest fiction from this perspective, we require, at this stage, to make some distinction between the works under discussion. Whereas the subjective adventure dominates in "La Chanson du Mal-Aimé", it is a collective quest that is exploited in "Les Collines", the more intensely personal tone of the earlier work and the collective, universal strain of the later poem being intimated in the titles.

Whilst it may be tempting to suggest an absolute disparity of tone between the texts, with "Les Collines" effecting a radical shift away from the lyricism of "La Chanson du Mal-Aimé", it is necessary and valid, in the context of our study of continuity, to seek to link the poems which mark the beginning and the end of the creative endeavour. To this end we need to adopt an approach that aligns the works, with "Les Collines" providing an expansion - in terms of the treatment of the themes of human will and creative effort - of the quest which opens in the 1904 text. The complex

personal itinerary traced by the narrative in "La Chanson du Mal-Aimé" indeed re-emerges in a discontinuous form in "Les Collines" and is amplified in certain highly lyrical passages -

Où donc est tombée ma jeunesse
Tu vois que flambe l'avenir

(lines 21-22)

Mais pleure pleure et repleurons
Et soit que la lune soit pleine
Ou soit qu'elle n'ait qu'un croissant
Ah! pleure pleure et repleurons
Nous avons tant ri au soleil

(lines 216-220)

The intensity of personal expression has the effect of counter-acting any slide towards abstraction that might result as the quest opens to embrace a more broadly human goal. Now, if the significance of "Les Collines" lies in the messianic aspiration of the central persona who seeks to engage humanity in a spiritual quest, the dependency of self-perception upon the collective identity ("Certains hommes sont des collines") is occasional and, as the following stanzas show, an unreserved solipsist tone is more rigorously pursued -

Je me suis enfin détaché
De toutes choses naturelles
Je peux mourir mais non pécher
Et ce qu'on n'a jamais touché
Je l'ai touché je l'ai palpé

Et j'ai scruté tout ce que nul
Ne peut en rien imaginer
Et j'ai soupesé maintes fois
Même la vie impondérable

Je peux mourir en souriant

(lines 86-95)

Je dis ce qu'est au vrai la vie
Seul je pouvais chanter ainsi
Mes chants tombent comme des graines
Taisez-vous tous vous qui chantez
Ne mêlez pas l'ivraie au blé

(lines 136-140)

Thus, following the convention of the Elected Hero, this renewed emphasis on the Subject-Je pursues the personal myth begun in "La Chanson du Mal-Aimé" and points to a certain continuity between the 1904 and 1917 works.

Linking the personal adventure to the human and creative struggle, the search for Self determines the evolution of the quest as a series of ordeals and encounters through which identity is sought.

Now, in both works, the quest is triggered off by a single encounter that is presented as a fortuitous occurrence - "Un soir de demi-brume à Londres" and "Au-dessus de Paris un jour". The lack of temporal specificity is compatible with the description of a banal, everyday happening whilst the locations evoke a high degree of realism and accessibility, both in terms of geography and imagination.⁴⁵ Pursuing the analogy between the old and the new, we note that our observations apply equally to traditional romance forms as does the tendency of writing to conceal both the inevitability of a situation for which the Subject is predestined and the sense of contingency whereby the

initial encounter is perceived as the catalyst of all subsequent events -

Un voyou qui ressemblait à
Mon amour vint à ma rencontre
Et le regard qu'il me jeta
Me fit baisser les yeux de honte
Je suivis ce mauvais garçon

("La Chanson du Mal-Aimé", lines 2-6)

The initial encounters in "La Chanson du Mal-Aimé" and "Les Collines" expose the themes of conflict and identity that are central to the traditional tale - in the first poem, for example, the adventure is launched when the Subject, who is invested with the love ideal encounters the Other, the personification of shameful love and anathema to the cherished ideal. With the notion of infiltration implicit in the reference to "demi-brume", the Other emerges as a contaminating force and as a transfigured Pied Piper who casts a fatal spell on his victim ("Je suivis ce mauvais garçon / Qui sifflotait mains dans les poches").⁴⁶ A further parallel can be drawn between the opening scene in "La Chanson du Mal-Aimé" and the encounter between Lancelot and the dwarf in the Cart of Shame with which Chrétien de Troyes' tale opens. The function of both episodes is to underline the initiatory value of the opening encounter in forcing the hero to identify with the Other, the personification of shame and the negation of Self.

With the opening scene exposing the conflict between Protagonist and Antagonist, the appeal to traditional dualism is unmistakable. The confrontation of opposing forces constitutes a

recurrent form in romance writing and the antithetical structure it sustains is central to the stylistic repertory of medieval romance. Zumthor's description offers clarification of this -

La narration romanesque comporte ... le héros, sujet principal des actions; (son compagnon); et les forces antagonistes, lesquelles peuvent être des chevaliers ennemis, des tabous ou des aventures merveilleuses et terribles.⁴⁷

This conventional model of opposition can be extended to describe the externalisation of the conflict which originates in the deeper recesses of the consciousness, the superficial quest narrative reproducing the reality of subjective experience through a crisis triggered off by the recognition of absence -

Une situation initiale, généralement provoquée de façon imprévisible, crée ou révèle l'absence d'un objet ou d'une personne dont l'acquisition, au cours d'une errance qui suscitera les antagonismes, finit par être obtenue, pour le plus grand bien du héros et de la communauté à laquelle il appartient.⁴⁸

In "La Chanson du Mal-Aimé" recognition of the absence of true love is marked by the acknowledgement of "ressemblance" between the Subject and the city lout, the personification of "le faux amour". In "Les Collines", the naming of the antithetical values ("L'un", "l'autre") indicates the isolation of the terms, the source of the conflict and the absence of a definitive solution. Thus, the opening passages effect a necessary transfer of obsessions from the Subject (Mal-Aimé) to the Other (voyou) in "La Chanson du Mal-Aimé", and from Subject (Je) to Object (the series of antitheses) in "Les Collines".

Moving on from these introductory remarks, we can now begin to discuss more fully the operation and significance of the initial encounter in each work. Before turning to the complexity of writing in "La Chanson du Mal-Aimé" we will examine the impact and transformation of the traditional model in "Les Collines".

If the development of the opening sequences exposes a similar set of criteria in both works - the externalisation of a more profound subjective truth through the theme of conflict - it is the shock of the opening image of battling planes over Paris which ushers in the new with a degree of historical truth that allows us to date the composition of the poem more accurately -

Au-dessus de Paris un jour
Combattaient deux grands avions
L'un était rouge et l'autre noir
Tandis qu'au zénith flamboyait
L'éternel avion solaire

(lines 1-5)⁴⁹

The terms of this conflict are, however, quickly reduced to the most universal of oppositions (good and evil) as the poem takes us from the vision of dehumanisation to its interpretation and an expression of Christian dualism (the struggle between the Devil and the Archangel). The terms of a highly figurative opening image and the notion of physical conflict are thus transposed with the introduction of a set of abstract values and the pursuit of a dynamics of antithesis. The effect is clearly unmodernist, the evidence pointing to the return to a traditional stylistics.

The possibilities for an allegorical reconstruction of the opening sequence of "Les Collines" are immediately apparent.⁵⁰ The early substitution of concrete elements by abstract values signals the requisite shift from the particular to the general, whilst the tendency of writing to transcend the sum of its constituent parts refers the reader to a set of moral absolutes that are compatible with the universal human quest. Looking more closely at the structure, we note that the opposition of temporal values (Time Past and Time Future) which identify the original components of the image ("Ma jeunesse" / "L'avenir"), now invests the allegory and constitutes the point of departure for the antithesising movement.

The articulation of antithesis and its structuring potential are evidence of the "productive dialectic" which U. Eco identifies in Apollinaire's work in terms of the struggle between Order and Adventure. Now, the notions of openness and flexibility which Eco defines as the founding characteristics of the modernist work appear incompatible with the rigidity implied by the dialectic. In "Les Collines" we are indeed caught up in a strict dialectic structure that originates with a figurative opposition ("... deux grands avions / L'un était rouge et l'autre noir") and develops as a sequence of antithetical propositions.⁵¹ Thus, a logic of opposition emerges both at semantic level - through the cumulative series of antithetical values - and at syntactic level - the terms which make up each pair being juxtaposed as a function of the repeated "Ainsi ... à/contre". The antithetical movement of the opening stanzas is, however, undermined by its very symmetry as well as by the nature of the semantic values exposed; moreover,

the attempt to externalise subjective conflict in terms of an apparently unequivocal opposition of elements fails to the extent that the crisis which originates in the depths of consciousness corresponds to a more ambiguous state, the mass of complexities which make up the psyche. It follows that any effort to articulate subjective experience through polarisation is self-defeating, the disparity between psychological reality and allegorical expression being decisive.

Now, in the present example, it is interesting that the very terms chosen to found each opposition possess an antithetical value which, if not inadequate in respect of its counter-value, is certainly variable. This can be illustrated by reference to specific pairs - "jour" and "nuit", for example, are presented as opposing values through the structuring form "Ainsi ... contre"; however, it is also possible to conceive of a point of convergence at which one state merges into the other, the evocation of the "demi-brume" in "La Chanson du Mal-Aimé" being a case in point.⁵² Similarly, when we consider the terms "problème" and "calcul", we find that the polarisation is inadequately founded for in this case the second term ("calcul") ultimately resolves the initial "problème" which, moreover, contains the means to its resolution. The correspondence between the terms "amour" and "attaque" is no less ambiguous - their relationship may be causal insofar as one emotion may give way to the other, or it may be synecdochic to the extent that one value ("attaque", for example) is an integral part of the other ("amour" contains the potential for violence). Or, the values may be complementary with "Mon amour ainsi l'ouragan" responding to the command "attaque" in opposition to "ce que j'aime". Whilst this reveals a certain psychological depth, it

points to the semantic fullness which invests the reference "amour", the lexical form being repeated with different meanings, namely creative passion which is directed towards the future ("Mon amour ainsi l'ouragan / Déracine l'arbre qui crie") and nostalgia which links the Subject to the past ("ce que j'aime").⁵³

The previous examples expose a contradiction that is central to the writing process. Whereas the effort is one of polarisation - rendered by a sustained grammatical opposition which has the effect of structuring our reading in terms of differentiation - the effect, at semantic level, is to convey a much stronger sense of ambiguity and non-differentiation. This is evoked by the final blurring of values as they "soften" and dissolve in a vision of harmony and fluidity -

Mais vois quelle douceur partout
Paris comme une jeune fille
S'éveille langoureusement
Secoue sa longue chevelure
Et chante sa belle chanson

(lines 16-20)

This sudden falling away of oppositions and merging of values is characteristic of the modernist imagination as described by André Breton -

Tout porte à croire qu'il existe un certain point de l'esprit d'où la vie et la mort, le réel et l'imaginaire, le passé et le futur, le connaissable et l'inconnaissable, le haut et le bas, cessent d'être perçus contradictoirement.⁵⁴

There are two major implications here - firstly the fusion of

contrasting values points to the dynamics of writing as it operates the reciprocal attraction of "opposing" terms. In the following quotation, for example, the attraction of opposites (sol/soleil) is concluded by the ambiguous, polyvalent "sol" -

J'ai traversé le ciel splendide
Où la vie est une musique
Le sol est trop blanc pour mes yeux

("Les Collines", lines 163-165)

The effect is one of verbal alchemy similar to that explored by Genette in baroque imagery -

... l'antithèse spacieuse dispose et prépare les choses en vue d'une réconciliation factice, l'oxymore ou l'alliance des mots. Comme le paradoxe, chez un Sponde ou un Donne, surmonte les discordances de l'âme en en faisant des "contraires" secrètement unis par une attirance réciproque, l'antithèse matérielle introduit dans l'espace un jeu de miroirs capable, à chaque opération, de le réduire de moitié et de l'organiser en "partie double". Le monde ainsi biseauté devient à la fois vertigineux et maniable, puisque l'homme y trouve dans son vertige même un principe de cohérence. Diviser (partager) pour unir, c'est la formule de l'ordre baroque. N'est-ce pas celle du langage même?⁵⁵

In the same way, the modernist voice is a supremely equivocal voice and it is this sense of ambiguity that ensures the semantic openness of the poem and multiplies reading possibilities.

Secondly, the collapse of the antithetical structure implies a momentary revolt in the face of chronological time, both in terms of theme - with the sudden negation of the original conflict between Youth and the Future; and in terms of structure - as the

horizontal axis representative of the chronological development of the quest is suspended in favour of a fuller, albeit temporary exploitation of the vertical axis. To the extent that this arrests the linear progress of the quest, the expression of revolt has to be limited to the occasional and minimal - this emerges in "La Chanson du Mal-Aimé" where the refrain provides a negative counterpoint to the mythic vision evoked in "Les Collines", the themes of sterility, oblivion and death replacing the idyllic harmony and completing the description of the double-edged theme of abstraction -

Voie lactée ô soeur lumineuse
Des blancs ruisseaux de Chanaan
Et des corps blancs des amoureuses
Nageurs morts suivrons-nous d'ahan
Ton cours vers d'autres nébuleuses

(lines 61-65)

As the desire for evasion careers towards the brink of self-negation it is countered by the resumption of the quest, a return to conflict and a renewed confrontation with memory -

Je me souviens d'une autre année

(line 66)

A similar structure can be identified in "Les Collines" where the mythic transformation of Paris is interrupted by a quivering, self-questioning voice - "Où donc est tombée ma jeunesse". Reminiscent of the lyricism of "La Chanson du Mal-Aimé" and the sentiment of "Rhénanes", this line evokes the enduring desire to explore the past and sound the depths of memory. However, such

longing is recognised as futile and the negative slide ("Où donc est tombée ...") is thus converted into a positive upsurge. And so there rises, out of the depths of emotion, the flaming fire of the future that is symbolic of the triumph of the creative will. This sudden reversal of movement is no new poetic departure for the structure can be traced back to "La Tzigane" where the plunge into pessimism (the lingering "et puis") is reversed by a surge of optimism as the desert of the past suddenly yields the fruits of the future -

Nous lui dîmes adieu et puis
De ce puits sortit l'Espérance

(lines 3-4)

Continuing our study of the opening sequence of the quest narrative, we can, at this point, turn to "La Chanson du Mal-Aimé" and the encounter between the Subject and the city youth.

The exposure of the original conflict (Good and Evil) in "Les Collines" revealed the tendency of writing to move towards its lowest common denominator. Given our comparative framework, it is tempting to extend the traditional dualism to the opening stanzas of "La Chanson du Mal-Aimé" and to identify the terms of the initial encounter with the values of Good and Evil, or, more specifically, Ideal Love and Guilty Love. Certainly, in the 1904 work, the appeal to tradition is unmistakable as the opposition is established between Protagonist (Subject) and Antagonist (Other), the modern-day Black Knight whose menacing approach immediately forces a passive role on the Subject. However, in contrast to

"Les Collines", the materialisation of Good and Evil is represented here by human rather than by divine values, the concept of an exclusively human hero furthering the parallel with the romance tradition implicit in the original title, "Le Roman du Mal-Aimé".

The initial dualism which is a feature of traditional structuring and attempts to limit the possibilities for interpretation, is confounded by the drive of modernist writing to multiply reading possibilities, to metamorphose reality and to overturn the status quo. Any notion of a rigorous differentiation gives way almost immediately to a merging of distinctions, the flexibility of the creative imagination permitting a renewed identification of values. Now the emphasis shifts to subjective perception, visual impact and the conferring of "ressemblance" as the "regard" of the youth throws back a reflection of the Subject. Here, the boundaries of "objective" reality become blurred as the mechanism of writing uncovers a more profound fiction in which the Other emerges as a projection of Self, variably the image of that which is most desired or most detested, and, at all times, a kind of anti-Self through whom the Subject can confront a deeply felt sense of shame and guilt. The effect is to convert external reality into subjective reality and this implies a rapid transformation and internalisation of values - thus, the key figure "voyou" becomes "Mon amour", the transformation operating between lines 2 and 3 through the full exploitation of semantic ambiguities that is made possible by the absence of punctuation. Logically, the "voyou" is the subject compared and "Mon amour",

the object of comparison, but, due to the line-break and the interruption of the semantic unit at "à", "Mon amour" is thrown over to line 3 where it functions as the subject of the autonomous grammatical and semantic unit "Mon amour vint à ma rencontre".⁵⁶ Thus after an initial concession to the naturalistic, the reality of the squalid encounter fades away, outward manifestations are transposed and the concrete opposition of hero and antagonist is replaced by the confrontation of the Subject with a mental image of love.

In this way, the progress of the first stanza reveals something of the processes of derealisation and metamorphosis that are central to the elaboration of a complex narrative. This brings us to the role of the encounter as the first stage of the family romance in which the Subject explores the depths of his consciousness. Here, the theme of initiation is uppermost as we move from a phase of self-contemplation (the reflection of Self through the Other is a veiled allusion to the Narcissus myth, the preliminary stage of the family romance which re-emerges in the final stanzas of the poem through aquatic images and the theme of drowning) to the quest for truth, the obsessiveness of the Subject relating, in mythic terms, to the journey of Orpheus towards the Underworld and into the realm of more profound consciousness.

At this point, a significant transformation of the scene is effected and conflict transposed to the biblical plane -

Nous semblions entre les maisons
Onde ouverte de la mer Rouge
Lui les Hébreux moi Pharaon

(lines 8-10)

This passage reveals two key processes in the development of a personal narrative - the first of these is continuous transformation. Now, in stanzas 2 and 3, the move from the demonic world of the Pharaoh's tyranny to the incestuous fantasy ("soeur-épouse") constitutes the first of a series of shifts as reality takes us through the realms of legend and fantasy and moves us symbolically back to mythic origins, to the beginning of the cycle and to the discovery of original truth. The second process is founded on the principle of a substitution of identities. Here, the Subject (actual victim) assimilates the identity of the Pharaoh (original persecutor) whilst the city youth (actual persecutor) replaces the Hebrew mass (the original collective victim). The first exchange between pharmakos and tyrant anticipates the principle of continuous transfer that will structure the entire work, ensuring the openness of categories and allowing the Subject to test the validity of multiple identities.⁵⁷ As the Subject channels anguish into the staging of guilt scenarios, thereby confronting reality more fully, this emphasis on role-playing serves to reaffirm the mimetic function of art. Thus, fiction draws an ever tighter circle around itself, but its complexity remains compatible with the openness and flexibility of a poetics that rejects highly schematic forms of construction in order to pursue a series of more subtle links between quest encounters.

The unfolding of a series of encounters recalls the structure of the traditional quest - in both instances progress is arrested

for the duration of the conflict, then resumed as the hero is driven towards the next confrontation. The notion of continuity is uppermost. The temporal coherence of the opening stanzas is assured by the continuous, almost uninterrupted use of the Past Historic tense. The city landscape provides a canvas against which the series of encounters can unfold, and, as other quest narratives ("Le Voyageur", "Zone") reveal, this is indicative of the desire to situate the quest experience in a context that is continuous from text to text.

Following the quest convention of successive parallel confrontations, the second encounter retraces the outline of the first. Its development is assured over two stanzas (stanzas 4 and 5), recalling the two-stanza presentation of the city youth encounter, whilst its structure repeats the Subject/Other pattern of opposition. In this respect, the new encounter is merely a variation on the conflict theme, the transfer of antagonism from Mal-Aimé/"voyou" to Mal-Aimé/prostitute indicating a minimal change whilst the continuity of register and tone is maintained. There is, however, a move towards greater precision and clarity. The mental image of "Mon amour" persists, influencing perception and intensifying experience whilst the Subject confronts the nature of his desire and, ultimately, False Love -

... le faux amour et celle
Dont je suis encore amoureux
Heurtant leurs ombres infidèles
Me rendirent si malheureux

(lines 37-40)

This image of shadows reveals something of the nature of quest

experience by underlining the role of the physical clash ("heurt") in reinforcing "malheur" and sharpening emotional suffering. The collaboration of physical reality and mental image has important implications for our understanding of the quest model in its application to both poems and demands a fuller study in terms of the relationship between the sign and its meaning.

As the series of encounters unfolds, every confrontation takes on a symbolic value as the quest, presented at the outset in physical terms, engages an exploration of the mental world of the Subject. There is, to this extent, a marked correspondence with the medieval quest model since the Grail is more significant for what it represents, the impenetrable mystery behind the manifestation and the inaccessible truth towards which the quester strives. The following lines from "Les Collines" are significant in that they allow us, via the reference to "talisman" (the sign), to draw an analogy between the Grail quest and the quest for the poetic Word -

Je viens ici faire un tour
Où joue son rôle un talisman
Mort et plus subtil que la vie

(lines 83-85)

In medieval literature the Grail is represented iconographically by a series of physical, tangible forms (vessel, vase). There is a clear analogy with language where meaning is represented by linguistic signs (words). Like the talisman the linguistic sign is "lifeless" insofar as it is a substitute for an image enduring in the depths of consciousness. At the same time, the sign - like the Grail and the talisman - is "plus subtil que la vie" for it

triggers off memory, inviting an exploration of the depths of the psyche and the deeper reaches of the collective consciousness. If the pursuit of language - like the quest for the Grail - is powered by the desire to penetrate the impenetrable (meaning), the impossibility of capturing the essence of things leads the poet - like the quester - to explore configurations of signs as a link with and a mediation towards elusive meaning.

These observations allow us to trace a possible line of convergence between the two works. We have described the initial transfer between external and subjective realities and the parallel transposition of physical encounter and mental conflict whereby the Subject/"vyou" opposition becomes the Subject/"Mon amour" confrontation (with a similar exchange operating between Subject/prostitute and Subject/"La fausseté de l'amour même"). We saw this echoed in "Les Collines" where the physical image of the fighting planes is effectively suppressed in favour of a series of abstract conflicts which develop from the opposition between Self and Time ("ma jeunesse" and "l'avenir"). Thus, the significance of the opening sequence in each work lies in the appeal, via a given sign, to memory (this implies an amplification of the concept of memory and so, once more, we draw upon the distinction between the dynamic faculty - "mémoire" - and the content of memory - "souvenirs").

When the sign triggers off a personal reminiscence, it taps a more profound universal memory which, if appearing to be more immediately identifiable with the concerted pursuit of broad human themes in "Les Collines", is no less significant in "La Chanson du Mal-Aimé" where the initial encounters overlay the specific and

the personal with more universal values through references to myth and legend.

The relationship between the opening sequences of "La Chanson du Mal-Aimé" and "Les Collines" has already been described in terms of the significant difference between, on the one hand, rigorous structuring and the inevitable reduction of the complex to the general in "Les Collines", and, on the other hand, the shifting reality of a modernist work which seeks to multiply its terms of reference. In this respect, we require to look more closely at "La Chanson du Mal-Aimé" as a work of intense subjective expression in which the complexity of modernist writing combines personal reminiscence and collective memory. Here, we recall the opening encounter -

Je suivis ce mauvais garçon
Qui sifflotait mains dans les poches
Nous semblions entre les maisons
Onde ouverte de la mer Rouge
Lui les Hébreux moi Pharaon

(lines 6-10)

As subjective experience is flooded by collective memory, with this sudden transformation of the London street into the Red Sea and the corresponding metamorphosis of Self and Other who assimilate the respective identities of the Pharaoh and the Hebrews, personal fiction gains depth and resonance, the revelation of this apocalyptic dimension investing it with universality and timelessness. At the same time, any slide towards abstraction is checked by the compression of subjective

and biblical realities that is achieved by the single tense system (Past Historic) as it encompasses legendary and contemporary spheres, locking them in a single autonomous past. As the two images collapse, we perceive the operation of modernist writing in merging values, blurring distinctions and abolishing any simplistic polarisations. At the same time, the modernist text achieves a magnification of reality - the multiplication of the "voyou" ("Lui les Hébreux"), for example, conveys the escalation of conflict as the Subject passes from the one-to-one antagonism of the opening stanza to the wholesale conflict between Pharaoh and Hebrews. As the image of the tyrant is magnified ("moi Pharaon"), the Subject's sense of guilt is correspondingly intensified, compatible with the apocalyptic nature of the crisis.

The exchange of victim/oppressor roles implies, from the outset, a non-identification of the Subject with the traditional hero. Indeed, the cross-identification arising here from the perceived disparity between Self and Other (the historical victim, the force for Good) and, by extension, between personal adventure and the idealised quest model surviving in the collective memory, has important implications for the development of the quest narrative to the extent that self-perception determines the role and participation of the Subject.

If we compare the opening sequences of "La Chanson du Mal-Aimé" and "Les Collines", at this point, significant differences in writing technique appear largely unresolved, particularly in respect of the patently traditional treatment of the theme of conflict in the 1917 work. There is, for example, the stark irreducibility of values. The recourse to the dualism of Good

and Evil, via the formulaic "Ainsi fit contre Lucifer ...", establishes the analogy between personal conflict and moral struggle. However, whilst there is no strikingly modernist metamorphosis of reality in these early stanzas - unlike the Red Sea transformation in "La Chanson du Mal-Aimé" - some echo of the earlier work persists to the extent that an initial act of recognition identifies the correspondence between physical and mental realities and from this the opening sequence can develop. There is, furthermore, a momentary confusion of values and a reversal of terms - similar to that of "La Chanson du Mal-Aimé" - as desire, and by extension the Self, identifies with all that is cherished and which, in the name of the Future, must be expelled ("Ainsi attaque ce que j'aime").

Thus, as we have seen, some parallels can be drawn between the poems in respect of their opening sequences. Perhaps the most significant of these is the appeal to memory which permits a fuller confrontation between Self and Other and leads to a heightened perception of the similarities and disparities between the Subject and the idealised image of the quest hero. This is most effectively evoked in "La Chanson du Mal-Aimé" where the Subject is brought to a fuller awareness of "La fausseté de l'amour même" before universal memory interrupts, reversing the theme of deception and ushering in notions of fidelity and happy love as it uncovers a reservoir of myth and legend and indicates the possibilities for an infinite extension of the quest. Whereas at the first encounter personal fiction was run up against the reality proposed by the biblical model, following the confrontation with the prostitute there is an expansion of the boundaries of universal memory as the Subject takes on the broader

legendary and mythic dimension that is represented by certain key protagonists, collectively the "rois heureux". This expansion of the cultural model prefigures an intensification of the perceived difference between subjective experience and the content of universal memory, a difference reinforced by the purely narrative Past Historic tense as it underlines the absolute disparity between the world of myth ("Lorsqu'il fut de retour enfin / Dans sa patrie le sage Ulysse", "L'époux royal de Sacontale / Las de vaincre se réjouit") and the narrative and subjective experience. Myth and legend thus provide the distancing perspective that allows the Subject to confront the illusion of art through this acknowledged disparity between the idealised quest fiction and real life; moreover, in this instance, there is an implicit rejection of the positive cultural model (Perfect Love) -

J'ai pensé à ces rois heureux
 Lorsque le faux amour et celle
 Dont je suis encore amoureux
 Heurtant leurs ombres infidèles
 Me rendirent si malheureux

(lines 36-40)

Thus, it is the development of a more sophisticated critical approach to the cultural model that emerges in "La Chanson du Mal-Aimé" whilst the rejection of any total immersion in the legendary world, together with a more subtle use of parody, marks the evolution of Apollinaire's poetry away from the hermetic world of the pseudo-Symbolist works.

The double articulation of similarity and difference which emerges from the sustained confrontation of protagonist and

antagonist means that the identity of the Other alternates between that of Semblable and that of Rival. This continuing tension between similarity and difference finds its unity (or, at least, the sum of its contradictions) in Memory, recalling the allegory of "Merlin et la Vieille Femme" and the conferring of the double epithet Sembable/Rival upon the Old Woman, a degenerate Mnemosyne who unites with creative love to produce the poetic work. Whilst the later works reject banal allegory as a vehicle for describing the principles of their composition, and evolve new descriptions of the writing process, the theme of memory remains constant, underpinning passages of metapoetic reflection. At this stage we can bring together "La Chanson du Mal-Aimé" and "Les Collines" in terms of a fuller discussion of the theme of memory based on the explicit and implicit references to the operation of memory which we considered above.

We recall, first of all, the emergence of the ship image as a metaphor for memory, the dynamic faculty which directs the flow of consciousness -

Mon beau navire ô ma mémoire
Avons-nous assez navigué
Dans une onde mauvaise à boire
Avons-nous assez divagué
De la belle aube au triste soir

("La Chanson du Mal-Aimé", lines 51-55)

Here, the implicit fluidity underlines the notion of a flow of superimposed, transparent, constantly changing images, and highlights movement and metamorphosis as fundamental processes in writing. Taking this further, the shift from "navigué" to "divagué", paralleled by the move from "la belle aube" to the

"triste soir", evokes the negativeness of an experience which begins with direction, purpose and a sense of optimism (corresponding to the start of the quest) and slides inexorably towards dissolution and disorientation. At a broader level, the movement from order to fluidness represents, in condensed form, the evolution of literature from the traditional source (here the "aube" reference prefigures the insertion of the "Aubade" and a conscious critique of tradition) to a modernist poem (the negative values - disparity, dissonance, ambiguity - which describe modernist poetics are metaphorised here by the evocation of the "triste soir", a reminder of "un soir de demi-brume" and the inception of the modernist venture).⁵⁸

The theme of sterility which emerges in this stanza allows us to further the analogy between the exploration of the landscape of memory and the experience of the Waste Land, thereby extending the parallel between "La Chanson du Mal-Aimé" and the Grail narrative. Both the emotional experience of "La Chanson du Mal-Aimé" and the spiritual experience of the Grail quest are expressed in physical terms. Just as the spiritual struggle is represented, in the Grail works, by conflict and a set of trials, so in this episode from "La Chanson du Mal-Aimé" the theme of physical ordeal re-emerges in the form of synaesthesia as one sense (taste) triggers off a total sensory - and emotional - experience, the "onde mauvaise à boire" recalling the traditional love potion.⁵⁹ Thus, as the description of the physical Waste Land extends the original theme of Winter ("J'ai hiverné dans mon passé"), this conveys the sterility of memory and brings into sharp relief the image of a personal hell ("Regrets sur quoi l'enfer se fonde", line 41) in opposition to the oblivion of the "ciel d'oubli".

"Les Collines" reproduces and expands upon the motif of the ship in a significant passage (stanzas 29 and 30) which deserves further consideration in the light of our study of the ship/memory sequence of "La Chanson du Mal-Aimé".

We recall from our earlier remarks (pp. 56-57) that the memory sequence of "Les Collines" is significantly different from that of "La Chanson du Mal-Aimé" insofar as the notion of memory as a dynamic faculty is replaced by the concept of a reservoir of past-related images ("souvenirs"). Although there is no direct evocation of Winter here, the sterile time which the traditional quest equates with Winter and the Waste Land is nevertheless implied in stanza 29 - this is conveyed in two ways. Firstly, the reference "Une autre fois" at line 146 announces a time that is distinct from that of stanza 29, suggesting a significant time order difference between two independent episodes. This is reinforced, secondly, by the theme of baptism and spiritual renewal which is compatible with Pentecostal experience and more generally with the beginning of the quest and the fulfilment of the longing expressed in "La Chanson du Mal-Aimé" - "Revienne le soleil de Pâques" (line 47). Particularly interesting here is the isolation of this passage within the text of "Les Collines" - this is achieved by the abrupt switch to the Past Historic tense. Whilst this has provided the subject of a valuable article by H. Beale who points to the occurrence of the Past Historic as evidence of an "événement refoulé dans le passé", scant attention has been paid to the implications of its use at the level of a total reading of the text.⁶⁰

The sudden shift to the Past Historic tense - used

minimally in "Les Collines" and therefore all the more striking - indicates a rupture in the narrative and underlines the divorce between the content of fiction and the act of narration, as the narrator retreats within the present of utterance to stand wholly external to the fictional reality. This represents a significant departure in a text which, from its inception, articulates a high degree of subjectivity through the double identity of the Subject/narrator, the affirmation "J'écris ce que j'ai ressenti" (line 177) signalling the conscious point at which the reality of creation and the world of fiction converge. At the point where this double identity of Self is replaced by the voice of the narrator, a certain objectivity - or at least, an appearance of objectivity - is achieved.

The weaving of a new narrative thread - identified by the formulaic description "une femme belle et vermeille", an image drawn unmistakably from the medieval corpus - reveals the conscious integration of a traditional model and anticipates, as a consequence of the confrontation with a specific literary memory, some degree of literary reappraisal, variable in terms of the continuation or rejection of the model. At the same time, the tapping of a source of personal memories sustains the emotional search which began in "La Chanson du Mal-Aimé". Thus, as the vignette draws together the threads of some lost narrative, it brings the Subject to a state of fuller self-awareness as the content of personal fiction is transposed and framed by the literary memory. Pursuing the ship/memory analogy, we can attempt to clarify the significance of this passage in terms of its response to the medieval literary convention whereby the ship contains an object of great worth. By assimilating this set-piece

image, the stanza gives figurative expression to feelings of failure and frustration that recall the outcome of the quest of the Poorly Loved. And so, as the vignette condenses the narrative of a failed love quest, the negative construction "ne ... personne" conveys the enduring sense of disappointment of one who pursues an ideal and finds only its negation -

Un vaisseau s'en vint dans le port
Un grand navire pavoisé
Mais nous n'y trouvâmes personne
Qu'une femme belle et vermeille
Elle y gisait assassinée

As the ideal is perpetually deferred, the quest becomes synonymous with the desire for the impossible. Thus, with the real Grail continually eluding the quester, the distancing perspective assured by the Past Historic plays a significant part in isolating the false image of the ideal in order that the Subject may achieve its destruction. Insofar as the ship motif represents memory (following the "beau navire"/"mémoire" image of "La Chanson du Mal-Aimé"), the destruction of the image of Perfect Love signifies the suppression of the memories which engulfed the Mal-Aimé, precipitating the slide from "navigué" to "divagué" with its connotations of disorientation and disarray. As well as representing the sublimation of desire, the destruction of the love memory in stanza 29 signifies the shelving of a literary convention. Thus, the classical image of Beauty ("celle / Qui venait des proportions" - lines 173-174) - allegorised in "1909" - is thrown off as Beauty takes on a broader human significance and meanings are renewed -

C'est de souffrance et de bonté
Que sera faite la beauté

(lines 171-172)

As poetry resolves the conflict scenario through the purifying flame of creative renewal (the "Torche que rien ne peut éteindre" recalling the poetics of 1908), stanzas 29 and 30 summarise the achievements of the poetic quest which begins in 1904 and is pursued throughout the intervening period 1904-1917. By tracing the key motif of the ship in "La Chanson du Mal-Aimé" and "Les Collines", we have been able to link the inception and conclusion of the creative endeavour, underlining the values of Past and Future, the terms of the conflict relived in the opening stanzas of the 1917 work. At this point, we can draw a fundamental distinction between the two texts - "La Chanson du Mal-Aimé" is underpinned by a dynamics of conflict that explores the past by setting personal memory against collective memory (as in the "Mal-Aimé"/"rois heureux" contrast); the function of "Les Collines" is to resolve (or at least transcend) that conflict, to consolidate the creative achievement of the present and to anticipate the future.

Much remains to be said about the staging of the conflict scenario and about the vacillations and confrontations upon which it is founded. Returning to the point in "La Chanson du Mal-Aimé" where we left off, we find that whilst the progress of the Subject is defined by a succession of encounters, the nature of these is highly equivocal. The ship/memory sequence revealed this with

particular clarity - here, the form "navigué" conveys the positive function of the encounter in allowing the hero to test his capacity against malevolent forces. At the same time, the encounter risks jeopardising the development of the quest at the point where the reality of conflict dissolves - through the evocation of "divagué" - into a dream of abstraction. This exposes a necessary creative tension that is maintained by the conflicting thematic values of Spring (or Summer) and Winter. Thus, any swing towards one pole is counteracted by a sustained drive towards the other. And so, the flight towards the abstract, represented by the Symbolist refrain, is reversed by the return to Spring, the threat of self-negation forcing the resumption of the quest and reaffirming the quester identity -

J'ai hiverné dans mon passé
 Revienne le soleil de Pâques

(lines 46-47)

Voie lactée ô soeur lumineuse
 Des blancs ruisseaux de Chanaan
 Et des corps blancs des amoureuses
 Nageurs morts suivrons-nous d'ahan
 Ton cours vers d'autres nébuleuses

Je me souviens d'une autre année
 C'était l'aube d'un jour d'avril

(lines 61-67)

At this point, there is a sustained development of the Spring theme with a corresponding expansion of the narrative as the quest fiction absorbs a pre-existing text, the "Aubade chantée à Laetare un an passé". Taking up from our earlier discussion of the

"Aubade" in terms of its role in the representation of the cycle of the seasons and the use of cliché (pp. 58-61), we can go on to give fuller consideration to the creative intention that underlies the incorporation of this sequence in the text of "La Chanson du Mal-Aimé".

The "Aubade" functions at two levels - through simple mimesis as a representation of a specific literary genre (pastoral literature) and through complex mimesis as a critique of that genre. As we shall see there emerges a hierarchy of functions with the original mimetic function being eclipsed by a debunking function that involves the derisive imitation of key semantic and lexical features of the pastoral genre.

Straightaway, the framing of the "Aubade" identifies the insertion of what is a text in its own right, the presence of a title and the variation in typography underlining the autonomy of this episode within the overall quest narrative. At the same time, however, the insertion of the lyrical "Aubade", as a sub-category of the "chanson" points to mise en abyme technique and hints at the multiple reflections of the song within a song. This allows us to conceive of an active correspondence between text and intertext and leads us to consider the function of the "Aubade" and the nature of the intertextual relationship which links an individual sequence to the ensemble.

The reference to genre underlines the difference between art (the "Aubade") and life (the event commemorated, that is Spring). The "Aubade" owes more to literary convention (the traditional dawn-song) and to the demands of the quest narrative (Spring

marking the privileged moment of the quest's inception), than to any sense of authenticity. Here, the poet's intention is to foreground the difference between life and literature through a poetics of excess, and, by subverting tradition, to return language to reality. Inflation and hyperbole produce the desired parody of the pastoral: for example, the traditional role of the "guetteur" in the separation of the lovers is debunked, in the following images, by processes of substitution and impersonation - "Les poules dans la cour caquêtent", "Les grenouilles humides chantent" and, in "Les Sept Epées", "Les coqs s'épuisaient en fanfares". The systematic debunking of the Spring cliché does not impair the overall unity of "La Chanson du Mal-Aimé" for its function, like that of the other sequences, is to determine the validity of a specific literary model. Insofar as the "Aubade" is the representation of an encounter with "la fausseté de l'art",⁶¹ the sequence sustains the continuity of a narrative punctuated by confrontations with the false.

Whilst writing demonstrates a high degree of self-awareness at synchronic level (the relationship between episode and ensemble), it also reveals something of the diachronic development of literature of which it is a product. This is particularly evident as we move beyond the content of the "Aubade" to consider its framing within the text of "La Chanson du Mal-Aimé". For example, in the affirmation "Beaucoup de ces dieux ont péri", the specificity of the relative pronoun seems to refer the "ces dieux" unit back to the preceding sequence, the reference "dieux" acting, at metapoetic level, as a metaphor for the collection of literary models which are resurrected here, only to be rejected as inappropriate. Moreover, as the "dieux ont péri" of line 86 links

back to the evocation of "De beaux dieux roses", the "Aubade" is united to the rest of the work in a broader, more literal affirmation of the failure of human values, the reference to "Le grand Pan" taking up the mythic strain and reconciling it with the humanist tradition ("Jésus-Christ") through the universal value, love. Thus, a more complex reality emerges as the failure of the literary model is related to the failure of the love quest which, seeking to reconcile myth and humanity, art and life, ends in frustration. Poetry expresses this frustration through the repetition of the obsessive theme of death -

Beaucoup de ces dieux ont péri
C'est sur eux que pleurent les saules
Le grand Pan l'amour Jésus-Christ
Sont bien morts et les chats miaulent

...

L'amour est mort j'en suis tremblant

(lines 86-89, 96)

The evocation of death conveys both the paralysing effect of the literary model and the emotional stagnation that affects the Subject. Thus, at the point where truth has its fullest impact, the quest is jeopardised as the Subject, caught in the limbo of the present between the irretrievable past and the abyss of the future, retreats within the mausoleum of memory ("Comme la femme de Mausole"). Instead of galvanising the Subject, the revelation of truth only serves to reinforce the anti-heroic identity of the Subject as he clings to the vestiges of the past: indeed, conscious of the inaccessibility of the ideal and the futility of the quest, the Subject reduces the ideal to the status of a mere sign by idolising its image -

L'amour est mort j'en suis tremblant
J'adore de belles idoles
Les souvenirs lui ressemblant
Comme la femme de Mausole
Je reste fidèle et dolent

(lines 96-100)

At the level of our metapoetic reading of the text, the reference "idole" extends to and qualifies the preceding "Aubade" as a sterile set piece. However, because pastoral convention and revered tradition are overturned and the cultural icon violated, the literary dead hand is finally thrown off.⁶² In this respect, a parallel can be drawn between the "Aubade" and the ship/memory passage of "Les Collines" (stanza 29) on the basis of a similarity of function: both passages expose a literary model and proceed to reveal the disparity between an ideal, furnished and sustained by the literary model, and the reality of an experience which invalidates the literary model by denying it any cultural plausibility.

However, as the poet confronts the impossible ideal through art, denouncing it, he inevitably revives the illusion. This contradiction intensifies the conflict between reason and desire, conflict which is productive in that it maintains the creative tension that guarantees the depth and complexity of the work. This permits an uneasy coexistence of reason, the knowledge that progress can only be made if the past is thrown off, and emotion, the enduring attachment to memories. Thus, the knowledge that "Beaucoup de ces dieux ont péri" in no way attenuates the residual feeling expressed in "J'adore de belles idoles". Similarly, as emotion leads the Subject to seek refuge in

nostalgia ("Les souvenirs"), with a corresponding increase in abstract values, the demands of progress counteract this by forcing the quest narrative towards renewed confrontation. Once more, subjective memory is projected against universal memory as the theme of reciprocal fidelity, recalling the "rois heureux", marks the transition between subjective reality ("Je reste fidèle et dolent") and a new guilt scenario, to be dramatised through the legendary conflict of the Sultan of Constantinople and the Cossacks ("Je suis fidèle comme un dogue", "Devenez mes sujets fidèles").

Before turning to discuss the function and content of the "Réponse", we require to give some preliminary consideration to the theme of suffering and to the nature of the victim as evoked in "La Chanson du Mal-Aimé". Highlighting the overall unity of the work in this way should enable us to situate the "Réponse" as part of a coherent ensemble and, thereby, to clarify its more profound significance.

When we begin to examine the nature of the victim, we find that he does not perforce correspond to the conventional pariah image: what is certain, however, ^{is} that he is marginalised and escapes recognised social groupings. Nor is he necessarily the bearer of all guilt, rather he is inextricably caught in the fatal chain of events which shape quest experience. Such victims may belong to history, folklore, myth or literature, but all are victims whose personal fictions merge with the experience of the Subject, lending depth and resonance to the main narrative - for

example, in the fragments of the Orphic myth which surface in "La Chanson du Mal-Aimé", the figure of Orpheus epitomises creative consciousness and the love quest, thus confirming the double identity of the Subject as Poet and Poorly Loved. This produces a constant overlapping of universal myth and personal myth that is expressed in terms of creativity -

Juin ton soleil ardente lyre
Brûle mes doigts endoloris
Triste et mélodieux délire
J'erre à travers mon beau Paris
Sans avoir le coeur d'y mourir

(lines 271-273)

- and in terms of emotional experience -

Adieu faux amour confondu
Avec la femme qui s'éloigne
Avec celle que j'ai perdue
L'année dernière en Allemagne
Et que je ne reverrai plus

(lines 56-60)

Mais en vérité je l'attends
Avec mon coeur avec mon âme
Et sur le pont des Reviens-t'en
Si jamais revient cette femme
Je lui dirai Je suis content

(lines 146-150)

Moreover, the evocation of memory drifting upon the water, as well as the allusion to "Nageurs morts" in the refrain, recall the fate of Orpheus and his dismemberment by the Maenads through images in which poetic consciousness is pushed to the brink of its own destruction.⁶³

As the world of myth gives way to legend and history, the king emerges as a central protagonist in the victim scenario. Whilst he escapes social grouping - "par le haut"⁶⁴ - his position reveals some disparity for if the heroic identity gravitates towards the pole of "bonheur" (represented by the regal elect - Ulysses and Doushanta - whose happiness is assured by fidelity in love), the anti-heroic tendency condemns him to "la folie", the inevitable consequence of the experience of false love -

Rois secoués par la folie
Et ces grelottantes étoiles
De fausses femmes dans vos lits

(lines 252-254)

Experience is determined by omnipotent fate ("Destins destins impénétrables") which exercises an almost demonic control over human activity and so, whilst the radiant hero's triumph might be represented by the vertical axis, the archetypal victim is plunged into madness by the "descente à reculons". In this way, the king effectively changes places with his fool and, as he assimilates the scapegoat identity, the substitution of masks intimated in "Face tournée au ciel changeant" is completed -

Un jour le roi dans l'eau d'argent
Se noya puis la bouche ouverte
Il s'en revint en surnageant
Sur la rive dormir inerte
Face tournée au ciel changeant

(lines 266-70)

The themes of madness and drowning converge in the evocation of female elements - in particular, water imagery conveys the theme of death, the "pont des Reviens-t'en" anticipating the

appearance of "revenants", the ghosts of love past; similarly, the exploration of memory is, as we have seen, evoked in terms of the paralysing contact with icy waters. The refrain plays a special role here by turning the evocation of fertility that is conveyed by the lactic identity of the "soeur lumineuse" and the allusion to the myth of Hera in "nébuleuse" into hopeless sterility. More specifically, the references to "soeur lumineuse" and "corps blancs des amoureuses" evoke the death of love as personified by Ophelia: thus, as the Mal-Aimé identity is momentarily transferred to Woman, by means of a recognisable literary allusion, the Subject can avenge his disappointment in love.

In each of the three categories we have examined (myth, legend, literature), there emerges a marginalised victim, the culturally-inspired Poorly Loved whose myth invests subjective experience, giving a more universal significance to the Subject's identity as a passive victim in love. However, whilst we can conceive of a resemblance between the Subject and a series of cultural personae there is no confusion of reality and culture: rather, there is a continuing disparity, each model retaining sufficient autonomy within the text as to be perceptibly different from the Subject. René Girard states the case clearly in his study of ritual violence -

... toutes les victimes ... doivent ressembler à ceux qu'elles remplacent. Mais cette ressemblance ne doit pas aller jusqu'à l'assimilation pure et simple, elle ne doit pas déboucher sur une confusion catastrophique.⁶⁵

Thus, narrative complexity is sustained as the poetic imagination, avoiding the risks of distortion, produces a multi-faceted image of reality.

Beside the more privileged victims stands the classic scapegoat (pharmakos) whose social exclusion is the initial justification for his selection. Barred from all divine categories, the pharmakos belongs solely to the human category and, therefore, typically features in the romance genre.

In "La Chanson du Mal-Aimé" the scapegoat emerges straight-away in the form of the "voyou", the perceived outcast to whom all social evil is attributed ("ce mauvais garçon"). The pharmakos bears all the signs of ritual impurity that are identifiable with an original wounding: here, an analogy can be drawn between the Grail legend and "La Chanson du Mal-Aimé", the original wound of the Fisher King re-emerging in the "cicatrice à son cou nu" (line 22) in the encounter with the prostitute.

Impurity signals contagion and this is reflected in the festering wounds of the city streets -

Plaies du brouillard sanguinolent
Où se lamentaient les façades

(lines 18-19)

The victim inevitably turns into a form of social anathema that inspires the horror and revulsion of the Subject who must put the greatest possible distance between himself and this source of contagion -

Il n'y a qu'un moyen sûr d'éviter l'impureté,
c'est-à-dire le contact avec la violence, la contagion
de cette violence, et c'est de s'éloigner.⁶⁶

The outcome of the first encounter in "La Chanson du Mal-Aimé" differs somewhat from this model: here, disgust is mixed with attraction as the Subject is drawn irresistibly towards the Other ("Je suivis ce mauvais garçon"). Whereas distance implies perceived difference, attraction hints at some measure of identification and, as such, anticipates a significant exchange and substitution of identities: thus, the anathema ("voyou") is transformed into a sacrificial victim ("les Hébreux") and the original guilt of the Pharaoh is assumed by the Subject. As the weight of biblical truth descends upon him, the Subject internalises blame and recognises his unspeakable crime of incest ("soeur-épouse"). If this is the first stage in the cycle of suffering, it is an essential first step towards catharsis, whereby the guilty one is returned to the status of victim.

At this point, we can begin to consider the "Réponse" in its function as a catharsis as well as in terms of its integration at the level of the total composition of "La Chanson du Mal-Aimé" before moving on to a consideration of its semantic content.

The initial function of catharsis is to pile guilt upon Self: this demands that identity be defined more sharply in terms of a magnification of negative values (guilt, tyranny). This determines the adoption of a valid persona which, by permitting the intensification of the Subject's guilt, shame and desire, establishes some degree of resemblance between the Subject and his chosen model, whilst avoiding the cultural confusion evoked by Girard.

The relationship between the Subject and, in this case, the legendary model is characterised by external mediation insofar as their respective spheres of activity (real life and legend) do not overlap. The significant difference which separates Subject and model is assured by the uniqueness of the sovereign, whilst the split between real life and representation is reinforced by the dramatic organisation of the text, the title ("Réponse") highlighting the dramatic illusion.⁶⁷ As the writing process exposes the massive dislocation between personal fiction and cultural model, the identities of the Subject and the legendary Sultan are sufficiently differentiated to remain credible. What is essential is that the correspondence between the structures of reality and the structures of legend establishes a relationship of analogy between Subject and Other.

The declamatory tone of "Je suis le Sultan tout-puissant" - echoing the earlier declaration "Je suis le souverain d'Egypte" - announces the adoption of a legendary persona and reaffirms the themes of grandeur and omnipotence explicit in the exhortation to the Cossacks -

Portez comme un joug le Croissant
Qu'interrogent les astrologues
Je suis le Sultan tout-puissant
O mes Cosaques Zaporogues
Votre Seigneur éblouissant

(lines 106-110)

It follows, from the magnification of guilt, that the Subject's fall will be all the more decisive: this is prefigured by the Cossacks' derision -

Ils rirent à cette nouvelle

Laughter causes a break in tension, prompting a salutary deflation of the Sultan's bombast. The peal of laughter shatters the dramatic illusion as the poet ironises his attempts at creating fiction, the homonymic "nouvelle" reasserting the narrative intention and highlighting the development of fiction through a series of related episodes.

At this point, we should consider the position of the "Réponse" within the overall text of "La Chanson du Mal-Aimé" for, whilst the "Réponse" is presented as a dramatic interlude and an autonomous intervention, the return to Roman print and the preparation in the preceding lines do suggest some similarity of function with the "Aubade" and "Sept Epées" sequences.⁶⁸ Indeed, the juxtaposition of the mellifluous pastoral evocation of the "Aubade" and the verbal virulence of the "Réponse" produces, within a distinctly contrapuntal composition, a chaos of styles and a polyphony of voices that in no way disrupt the overall unity of the work, the plurality of styles being the very hallmark of the modernist struggle for style, rather than for a style.

At the level of content the swing from the values of innocence and happiness, however overblown, to a chronicle of horror and debasement, indicates a heightening of frustration which culminates in an attack on the language of "good taste". The "Réponse" turns the idyll on its head as poetry, injected with mocking laughter, effects the transition from a parody of the good in the "Aubade", with its distortion of the imaginary speech of the happy kings, to a parody of the demonic in the "Réponse",

which magnifies all that is bad through a transposition of the imagined discourse of the "voyou" and the "femme saoule".

As the "Réponse" begins to reveal itself as more than a mere accumulation of invectives with an apostrophising function, our approach has to evolve correspondingly, by moving beyond considerations of style. Without, for all that, neglecting the stylistic effect, we should consider the function and impact of the "Réponse".

The sequence constitutes an act of restoration to the extent that the invectives lose their literal meanings as a consequence of the tendency of language to effect its self-destruction, semantic values being eclipsed by the effort of denunciation. Our aim is, therefore, to restore meaning to the sequence and, in so doing, to determine the presence of a coherent fiction, the family romance which, submerged by the cacophony of vulgarities, reproduces the structures of a more profound conflict scenario.

The selection of the tyrannical figure is significant in the representation of the Persecuting Father: the Sultan is the political and demonic Father of the Cossacks, just as the Pharaoh is the despotic Father of the Hebrews. The Subject's identification with the tyrant is, therefore, an initial avowal of guilt. Following this, an essential substitution of roles is effected in stanza 22 as the Subject assumes the identity of the Persecuted Son (collectively, the Cossacks) who seeks to avenge himself against his tyrannical Father, the image of his own guilt.

As a scenario of self-hatred and frustration, the "Réponse" represents the Subject's attempts to confront this guilt. Violence is therefore turned against the Persecuting Father who, as a function of the Cossacks' reply, subsequently assumes the role of victim: this inevitable blurring of the identities of victim and tyrant, oppressed and oppressor, qualifies the episode as demonic parody.⁶⁹

Now the victim of violence, the Persecuting Father is effectively suppressed by the Son who imitates him, assumes his power and inevitably replaces him in his relations with the Mother: thus the triangle of desire is complete. As the obsessive themes of patricide and incest retrace the contours of the Oedipus myth, the process of self-culpabilisation is accelerated to the extent that the absence of the Father confers a bastard identity upon the Subject. Whilst this bastard status is attenuated by a quest prerogative which demands the hero's total independence (the hero symbolically gives birth to himself), the weight of guilt nevertheless prevails as the sense of shame triggered by the love experience ("Me fit baisser les yeux de honte") is now set in the context of an exploration of the origins of Self.

Whilst the original Ideal Father is absent (and, as the Inconnu, glorified), the Mother is perceived as the object of desire and, being near and accessible, is subsequently trivialised as a first step towards her elimination. The "Réponse" presents an uncompromising interpretation of the family triangle in a parody of the Virgin Birth in which the absence of the Father determines that the Mother conceives alone, thereby reinforcing the notion of adultery. It is the re-enactment of these birth

circumstances in the "Réponse" which exposes this distinctly unglorious arrival in the world -

Ta mère fit un pet foireux
Et tu naquis de sa colique

The initial stage of sexual development is evoked in terms of a confusion of oral and anal stages, the sexual act being replaced by the act of devouring ("Nourri d'immondice et de fange"). This recalls the episode in L'Enchanteur Pourrissant which evokes the plight of Urganda, the "sorcière sans balai" (a condition symbolising phallus absence), whose rejection of sexual fulfilment determines a transfer of desire to the scatological -

... parmi ce qu'il y a de plus rare au monde, on peut compter la merde de pape, mais un peu de celle de celui qui est mort me satisferait mieux. Je cherche cette denrée rare et non pas le corps de l'enchanteur lui-même.⁷⁰

As is the case with the Hermaphrodite who never feels lonely when he eats, the act of devouring replaces the sexual act as the Subject, denied an outlet, turns desire upon himself, only to experience a more intense feeling of frustration.

The proximity of the reference to "yeux arrachés" reveals the obsession with blinding, the attenuated form of castration which punishes every transgression of the original taboo. In this respect, birth is not only degrading, but bears the imprint of incest and its stark retribution.

Together, the Mother's sin of adultery and the Subject's incestuous identity express the calamity of birth in this parody

of the coming of a self-styled saviour ("Votre Seigneur éblouissant"). The advent is that of a carrion Christ ("Poisson pourri") and a form of anathema which corrupts the flesh it touches. The theme of contagion is conveyed by the linguistic overflow produced by the accumulation of demonic identities ("Belzébuth", "Bourreau", "Barrabas / Cornu comme les mauvais anges"). With these images throwing back multiple reflections of the Subject's guilt, the plea "Quel Belzébuth es-tu là-bas" evokes the vision of a hell ("là-bas") rampant with diabolic creatures.

Taken as a significant episode within the ensemble of "La Chanson du Mal-Aimé", the "Réponse" represents the identification of a substitute victim as a channel for negative impulses. The catharsis is staged as a kind of trial, preceding the sacrifice and ritual purification that are evoked in the fifth and seventh sequences of the poem. As a precondition of sacrifice, substitution operates the transfer of horror from the Self to the accursed Other, allowing the Subject to throw off guilt - in this way the act of substitution prepares the way for the exoneration of the Subject whose guilt is now filtered through the Sultan. Thus the effect of replacing personal narrative by historical model is to transfer the role of anathema from the Subject to the Sultan (through the Cossack chorus). Whilst the episode functions, at personal level, as a trial, the dramatisation of conflict transforms the Other into a receptacle for collective guilt. As the torrent of invectives hails down, the wrath of society itself is vented against the chosen scapegoat. The anathema presents all the symptoms of contagion - suppurating wounds and torn flesh corrupted by disease -

Bourreau de Podolie Amant
Des plaies des ulcères des croûtes
Groin de cochon cul de jument
Tes richesses garde-les toutes
Pour payer tes médicaments

It is at this point that we require to consider the function of the "Réponse" in the context of the cumulative comparison upon which the series of ordeals, conflicts and confrontations is founded.

The stridency of the invectives brings us to a pitch of dramatic tension, hastening a climax and a cut-off point which prompts the return of the escapist refrain with its dream of oblivion. But, the respite is short-lived for the potentially boundless expansion of the Symbolist dream is checked, at the beginning of the fifth sequence, by the return to confrontation, the tension between conflict and evasion sustaining the contrapuntal development of the text. Thus, we are taken from the catharsis of the "Réponse" and are plunged, via the refrain, into a fantasy crystallising around the reference to "fées marraines" (line 145).

Whilst underlining the process of poetic transformation central to the composition of "La Chanson du Mal-Aimé" - the "métamorphose constante"⁷¹ - the reference to "fées marraines" brings to mind an entire literary category and, in broader terms, the autonomous popular consciousness. In this respect, the reference interests us as further evidence of the tendency to incorporate specific cultural models. The reference to "fées marraines" reminds us of the importance of the cliché in "La

Chanson du Mal-Aimé" insofar as the term evoked in the reader's mind - "conte de fée" - qualifies a source genre which, for the greater part, de-emphasises the role of fairydom.⁷² Purely referential, the term "fairy tale" has meaning (sens) but lacks signification, and is therefore inadequate as a description of the genre it represents. The reference to "fées marraines" is, however, perceived as operative for it brings to mind a universally shared culture, the plural form (fées) evoking the multiplicity of narrative threads and recalling a fund of tales through which numerous constants run.

The appeal to folklore highlights two apparently contradictory tendencies - the refuge in tradition and the transformation of tradition. On the one hand, the assimilation of a recognisable literary model, exemplified here by the rehabilitation of the cliché, is evidence of the old being sustained by the new and effectively restored by the act of writing. On the other hand, there is a perceptible transformation - in Genette's terminology, an "actualisation" of tradition - as forms are renewed by processes of writing (parody, inversion, transposition).⁷³ It follows that our discussion of the rewriting of traditional forms cannot dissociate the historical process (the diachronic evolution of literature of which every work is a product) from the complexity of the subjective response.

Without undermining the absolute difference of identity between the poet (or, seen from within the text, the narrator) and the Subject (Mal-Aimé), we can conceive of some degree of interaction for if the poet hesitates between restoring or destroying the old, the same tension underpins subjective experience. With

the allusion to "fées marraines" linking creative and subjective spheres, this provides the context for a combined study of personal quest and cultural model.

The reference "fées marraines" is immediately aligned with the series of literary models exposed in "La Chanson du Mai-Aimé". Insofar as this is a key word echoing both the literary classification ("contes de fées") and the central concept of transformation, some link can be made with the references "Aubade" and "Reponse" for each evokes a specific literary genre (pastoral verse, theatre) as well as a theme central to the genre (dawn and renewal; conflict). There is, however, a marked difference in their treatment - the "Aubade" and "Réponse" are each accorded some degree of independence within the text by the visual impact of setting and print, whereas the fairy godmother reference is inserted in an intermediate sequence between intertexts as a narrative strand that is subject to the same techniques of condensing as the ship passage we studied in "Les Collines".⁷⁴

Whilst the reference "fées marraines" is evidence of the assimilation of a cultural model (as was the magic ship in "Les Collines"), the passage is no mere stylistic exercise, but is shot with the strands of a personal fiction. The projection of the Subject justifies our joint study of the creative and personal dimensions, their association being essential to the success of the fairy tale. M. Soriano underlines the importance of this combination in his study of the works of Perrault -

Les fameux contes sont un 'à la manière de' qui serait d'une rare froideur si une dialectique inverse n'était pas intervenue, jaillie des profondeurs de l'artiste et

qui a brouillé les cartes mêlant subtilement émotion et raillerie.⁷⁵

Each domain serves the other. The selection of a literary model allows the Subject to channel emotions and explore feelings within specific, identifiable forms. Similarly, as subjective fiction is played out within fixed limits, the literary model presents an aspect of control and, with the harnessing of emotions to a creative end, offers possibilities for the sublimation of desire. This interaction of creativity and subjectivity lends depth to the work, guaranteeing its intensity and force. Thus, the reference to the "fées marraines" is pivotal for, as it recalls the cultural reservoir of tales and legends, it gives expression to the desire within Self to rediscover the "petit enfant candide" and original happiness. This dream is given permanency and form by the literature of fantasy: indeed, it is the fairy tale that is recognised by psychoanalysts as an effective medium for the playing-out of the psychological fiction within us all. The following quotation from Bruno Bettelheim's study The Uses of Enchantment clarifies the question -

In order to master the psychological problems of growing up - overcoming narcissistic disappointments, oedipal dilemmas - (...) a child needs to understand what is going on within his conscious self so that he can cope with that which goes on in his unconscious. He can achieve this understanding (...) not through rational comprehension of the nature and content of his unconscious, but by becoming familiar with it through spinning out daydreams - ruminating, rearranging and fantasizing about suitable story elements in response to unconscious pressures.⁷⁶

In many respects, the fairy tale genre converges with the traditional quest model we have been describing throughout our study. The fairy tale consecrates an ideal and maps out a course of action for its hero who, despite his lowly status as "mal né mal aimé", is promised a glorious destiny, however improbable this may seem from the realist perspective.⁷⁷ As he undertakes the series of ordeals and confrontations, the hero achieves some degree of self-realisation and is able to overcome his sense of horror at his own birth circumstances.

Now, in the opening stanzas of this fifth sequence Apollinaire adapts traditional elements of the fairy tale to the dimensions of a new, personal-inspired fantasy. The effect of this is to produce a distorted version of the fairy tale -

Regrets des yeux de la putain
Et belle comme une panthère
Amour vos baisers florentins
Avaient une saveur amère
Qui a rebuté nos destins

Ses regards laissaient une traîne
D'étoiles dans les soirs tremblants
Dans ses yeux nageaient les sirènes
Et nos baisers mordus sanglants
Faisaient pleurer nos fées marraines

(lines 136-145)

It is the implied desecration of the fairy tale ideal that provokes the fairy godmothers' tears (line 145). If this intimation inspires the reader's amusement, it does so by over-turning the convention whereby the fairy godmother, as principal

mediator between the human and supernatural worlds, orchestrates the happy ending. Dispensing with convention may be interpreted as a reaction against the status quo imposed by a traditional literary model and as a sign of the creative frustration which underlines every effort to turn things on their head. What is certain is that the reorganisation of elements leads to the construction of a new reality and the staging of an alternative fiction or "conte à rebours".⁷⁸

The allusion to the weeping fairy godmothers in "La Chanson du Mal-Aimé" reveals the modernist tendency to debunk tradition and corresponds to the function of irony which Soriano traces in Perrault's adaptations -

Autre élaboration caractéristique: une certaine ironie par rapport au féerique. Elle se manifeste par un trait burlesque à la fois rapide et efficace.⁷⁹

... la rationalisation est ailleurs. Il faut la chercher dans l'ironie qui baigne tout le conte et qui s'exerce sur les pouvoirs féeriques de la marraine fée, ce qui est malgré tout paradoxal dans un conte bleu
... 80

This effort to parody the entire genre by mocking the ineffectiveness of the supernatural - paradoxical insofar as only fairies can secure the desired result - is equally characteristic of Apollinaire's treatment of the passage in question. Whilst the effect of such rationalisation is to close the gap between fantasy and reality, the whole question demands to be seen in the wider context of the profound motivation which powers the transformation of a traditional model.

The fairy godmothers' tears evoke the theme of disenchantment, both in terms of the rationalisation of supernatural elements and in terms of emotional disappointment. In the passage under consideration, the significance of the emotional investment appears to prevail over the sense of disillusion with the cultural model insofar as the conflicts, frustration, anger and sorrow remain unresolved by fantasy and persist after the return to reality -

Mais en vérité je l'attends
Avec mon coeur avec mon âme
Et sur le pont des Reviens-t'en
Si jamais revient cette femme
Je lui dirai Je suis content

(lines 146-150)

Nevertheless, it is the reciprocity of the creative and emotional dimensions which reveals an awareness of the function of the fairy tale, whether at conscious level, as an idealistic, simplistic resolution of conflict, or at a more profound level, as a work of the imagination whose role is to expose the scenario of personal anguish.

At this point, it is essential to situate the significant elements of this passage in the context of the evolving quest fiction.

The almost uninterrupted evocation of water in the opening stanzas of the fifth sequence allows us to identify the Descent to the River, a decisive stage in quest development in that it frequently sets the scene for supernatural experience (fairies and

sirens being most frequently encountered at the water's edge). Whilst this provides a strong link with the medieval ship episode in "Les Collines", via the conventions of courtly romance, it also anticipates the final sequence of "La Chanson du Mal-Aimé" and the prevailing theme of drowning -

Des blancs ruisseaux de Chanaan
Et des corps blancs des amoureuses
Nageurs morts suivrons-nous d'ahan
Ton cours vers d'autres nébuleuses

...

Ses regards laissaient une traîne
D'étoiles dans les soirs tremblants
Dans ses yeux nageaient les sirènes

(lines 132-135, 141-143)

The significance of the obsession with water lies in the human desire to return to origins. Thus, the emergence of the "fées marraines" in the context of the Descent to the Water is a key to the more profound experience which inspires the allusion. It is the unfolding of the fairy tale fiction which will permit the Subject to sound the depths of his origins.

Essentially, the fairy tale re-enacts the trauma provoked by the imagined death of the Mother. As she is replaced by the Fairy Godmother, there is a corresponding substitution, at linguistic level, of the reference "mère" by the derived form "marraine". The Fairy Godmother reflects the image of the Ideal Mother and is just as much a stock figure of the popular tale as the Pan of the "Aubade" is a convention of pastoral literature. Inevitably, the presence of the "fées marraines" calls up the

reverse image, that of the "marâtre", the unnatural, diabolic Mother whose unspoken presence represents the continuation of the theme of maternal degradation exposed in the "Réponse". The dual nature of the Mother figure links maternal love to sexual love (the "marâtre" being easily assimilated by the category of False Women, sirens and prostitutes). This determines a constant transformation of the image of Woman who emerges, pure and good, as the salvation of the Subject, or, evil and enticing, as his corruption. Thus, we are returned to the dualism which founds every traditional tale, the terms of the conflict (Good and Evil) powering a rigorous differentiation of values. In this way, the dual organisation of fiction conveys a sense of the unequivocal nature of things in romance literature.

Returning to the evocation of the fairy godmothers' tears, we can now shed some light on a reference which seems to derive from parody.

In this instance the comic treatment of a conventional form constitutes a denunciation of the therapeutic role of the fairy tale. The anguish of the fairy godmothers is a recognition of the inadequacy of the model and the failure of an external mediator who operates outside the Subject's experience of real life - in the sphere of fantasy - to change the nature of that experience. This perceived breakdown leads inevitably to the rejection of the model: thus, as the worlds of fantasy and reality collapse, the fairy tale fiction is assimilated by subjective experience and transformed accordingly. The tears signal the failure of differentiation in the same way as the image of breaking glass shatters the illusion in "Poème lu au Mariage d'André Salmon": it

is only at this point that consciousness is roused and the reality of conflict glimpsed. Anger and frustration are directed against the genre and so, whereas the literary model served originally as an outlet for anguish, now the emotional investment weighs against it and destroys it. The fairy godmothers weep and are witnesses to their own powerlessness and, as the force for Good is eclipsed, there is an inevitable slide towards the opposing value (Evil), an irreversible downwards movement from the dream of the "petit enfant candide" to the corruption of innocence ("... nos baisers mordus sanglants"). To this extent, the episode represents an extension of the axis of confrontation which orientates quest development: thus, as the Subject seeks to identify with good and happy heroes, with the idealised image of Self that he holds before him, he is continually forced to adopt the persona of the Other, the reverse image of the Bel Inconnu who, even in exile, can accomplish great feats and secure a happy fate.⁸¹ Thus, whilst the Subject recognises his ideals as divine (we recall the reference to "ces dieux ont péri" in relation to "Le grand Pan l'amour Jésus-Christ"), experience forces him to adopt diabolic personae and to identify with the embodiment of evil (Pharaoh, Sultan, Belzebub). However, the Subject's activity is defined by human factors and this determines that the demonic sphere is accommodated to the human in the form of the "voyou" and the "putain", thereby enabling the Subject to identify with the romance anti-hero. This reverses the conventional happy ending of the fairy tale and the implied positive transformation of states - whereas the traditional model turns frogs into handsome princes, in "La Chanson du Mal-Aimé" the singer is transformed into as many singing frogs ("Les grenouilles humides chantent") in a line which prefigures the theme of degradation in the "Réponse" and the

alternative fairy tale of the fifth sequence.

The dualist simplicity of the fairy tale world is abandoned in favour of an ambiguous state in which desire and repugnance are experienced simultaneously, and so, the Subject falls under the spell of the wicked and supremely sensual siren -

Regrets des yeux de la putain
Et belle comme une panthère

(lines 136-137)

Desire remains a potent force but, as it converges with the power of destruction, it turns the longing for a return to innocence into an experience of innocence corrupted and the search for purity into the triumph of sterility. When the original goal is obscured desire folds back upon itself before turning into a negative projection which affects Self (in the form of masochism) and the Other (in the form of sadism).⁸² Love is literally the kiss of death ("nos baisers mordus sanglants"), innocence is violated and the fairy godmothers weep. This sado-masochistic expression of desire is the inevitable consequence of the perceived inadequacy of the fairy tale genre in resolving more complex conflict scenarios.

From stanza 31 ("Mon coeur et ma tête se vident"), Claude Morhange-Bégué traces "une progression dans la souffrance, celle d'une torture éternelle, et qui se renouvelle d'elle-même et sans cesse".⁸³ Certainly, in the sequence leading up to "Les Sept Epées", a significant development of the theme of suffering is signalled by a decisive shift from the reality of experience

("Mais en vérité je l'attends") to the world of the imagination, the continuous backdrop which allows other realities to emerge and occupy, however fleetingly, the poetic foreground. Each poetic reality redefines "truth", thus the declaration "Mais en vérité je l'attends" reads less as a contradiction of what has gone before than as an affirmation of the relationship between the real and the imaginary, poetic values symbolically linked by the "pont des Reviens-t'en". Indeed, no sooner is there a return to reality than this gives way to an exploration which takes us once more beyond the confines of reality into the realms of fantasy. This determines the move away from a low mimetic area in which the hero resembles the reader and is subject to the same laws of nature, to the point at which subjective experience is significantly transposed. Thus, in this fifth sequence of the poem the exchange of human values for divine truth corresponds to the replacement of romance by myth. The effect of placing the poetic endeavour beyond the sphere of human activity means that the narrative of the Poorly Loved acquires a tragic dimension.⁸⁴

This fifth sequence represents a crucial development in the text, anticipating the poetics of 1908 and 1917 where the theme of suffering is converted into a positive universal value. Whereas suffering, both physical and mental, is related throughout "La Chanson du Mal-Aimé" to the experience of failed love, the theme is convincingly transposed in this fifth sequence and re-emerges as a constituent element of the scenario of myth. However, if the mythic projection of the Subject's anguish hints at the purification - through sacrifice - of a personal trauma, the theme of suffering ("Douleur" compounded by "Malheur") endures as the Subject struggles to resist a tyrannical deity and fantasy gives

way to tragedy -

Douleur qui doubles les destins
La licorne et le capricorne
Mon âme et mon corps incertain
Te fuient ô bûcher divin qu'ornent
Des astres des fleurs du matin

(lines 166-170)

At this stage we require to consider the more profound significance of the passage. Initially, it extends and magnifies the conflict between the Subject and the Other that marked the point of departure of "La Chanson du Mal-Aimé". Here, the theme of conflict is dramatised in terms of a struggle against the two gods, Douleur and Malheur. The allegorical representation of suffering recalls the Grail legends and, in particular, the Dolorous Stroke, an element which Apollinaire revives and transforms in the "Sept Epées" sequence.

With suffering personified as ruthless twin gods who inspire universal terror, the Subject emerges, inevitably, as the sacrificial victim. At this point an essential change takes place for the theme of suffering becomes invested with the sacred and this allows the Subject to move out of the cycle of transgression which defined the initial phase of self-exploration (from the poem's opening to the end of the "Réponse"). No longer a mere act of retribution, sacrifice emerges as a sign of election and this points to the application of a complex cultural model whose ritual forms share several essential functions. Most significantly sacrifice permits the replacement of sexual desire by metaphysical desire, thereby determining the conversion of anguish and emotion

into a more positive universal feeling: indeed, Apollinaire's composition reveals a similar development as the emphasis turns from an intensely personal experience to the exploration of diverse forms of social poetry after 1907. Most directly, the notion of salutary sacrifice in "La Chanson du Mal-Aimé" prefigures the theme of self-abnegation that will be explored in the fire poems, particularly in "Les Fiançailles" where the succession of torments brings into sharp relief the enduring Grail model ("Templiers flamboyants") and where the ideal of joyful suffering conjoins with the desire for eternity ("ardeur infinie"). The references to legend (the martyrs of Calais) and the echoes of classical culture (the fate of the Danaïdes and the theme of the eternal ordeal) are further evidence of the accumulation of cultural references. Whilst these references consolidate and sustain the theme of eternal suffering, their effect - stylistically - is to hamper the sustained drive which leads to liberation. Moreover, the constant shifting between the states of excess and emptiness, between possession (by evil spirits - "Les satyres et les pyraustes / Les égyptes et les feux follets") and purge ("Tu es à moi en n'étant rien / O mon ombre en deuil de moi-même") gives rise to rhythmic structuring and this Margaret Davies describes in terms of a physiological analogy with the movements of dilation and contraction.⁸⁵ Thus, every increase in elements is checked, then falls away until the movement of poetry swings back to excess, this ebb and flow of language being most powerfully evoked by the image of water gushing in and out of the mythical barrels.

As the moment of catharsis is perpetually deferred a fundamental confusion of values gives rise to a crisis of

meaning whereby suffering is deemed a positive value and, at the same time, is evoked as a false god ("Malheur dieu qu'il ne faut pas croire"). To the extent that suffering prolongs the experience of falseness, this inspires a negative reaction in the Subject and sacrifice is compromised as a test of faith. Inevitably, this gives rise to an expression of defiance and a refusal to betray the past ("Je ne veux jamais l'oublier"). In this way sacrifice operates as a median term, functioning alternately as an obstacle and as an instrument of liberation: such ambiguity matches the equivocal nature of the Subject who, from the outset, is victim and persecutor, this conjoining of good and evil determining a fusion of the identities of Self and Other. René Girard clarifies this point -

... il faut que le héros ne soit ni exclusivement "bon", ni exclusivement "mauvais". Il faut qu'une certaine bonté soit présente pour assurer une identification partielle du spectateur. Il faut également une faiblesse quelconque, une "faille tragique" qui finira par rendre la "bonté" inopérante et permettra au spectateur de livrer le héros à l'horreur et à la mort.⁸⁶

This equivocal state is echoed by the sensitivity of language to ambiguity - for example at line 176 ("Et toi qui me suis en rampant") the verbal form "suis" is identified, in the first instance, as the second person singular of "suivre" although it functions also as the first person singular of "être", a reading that is all the more valid given that "toi" refers indirectly to Self ("O mon ombre ô mon vieux serpent").⁸⁷

The failure of catharsis determines that emotions are unappeased and that the Subject is brought not to glory but to a

crisis point whereupon refuge is sought in language that can equal the intensity and depth of subjective feeling - this is achieved by the hermetic expression of "Les Sept Epées". The insertion of the new sequence points to the continuation of a series of intercalated episodes that is founded on the exploration of language through a variety of registers. In this way, the musicality of the poem is reaffirmed - each sequence represents the transposition of the total work to a different linguistic key. And so, whilst the sequences contrast radically, it is nevertheless possible to conceive of continuity beyond the level of superficial resemblance (typographical setting) - thus, in the "Réponse", the degree of verbal violence corresponds to the intensity of guilt and frustration whilst "Les Sept Epées" conveys something of the depth of suffering experienced, the image of a set of swords giving expression to the experience of a series of trials. However, whereas in the "Réponse" the urgency of feeling and the weight of guilt determine that the invectives are virulent, the references strident and the tone caustic, in "Les Sept Epées", the reader is plunged into the hermeticism of language as the "cul de jument" of the "Réponse" is replaced by the "cul de dame damascène", the theme of sexuality remaining constant. The transition between "cul de jument" and "cul de dame damascène" is one of a series of shifts from the prosaic to the cultural, from a code which requires only a first degree reading to a code which exploits the learned tradition. And so, whilst eroticism persists, the crudeness of the "Réponse" is replaced by the erudition of "Les Sept Epées" and the "cul de dame damascène" is pierced by the Seven Swords of Suffering in this magnified image of sexual retribution -

Et moi j'ai le coeur aussi gros
Qu'un cul de dame damascène
O mon amour je t'aimais trop
Et maintenant j'ai trop de peine
Les sept épées hors du fourreau

Sept épées de mélancolie
Sans morfil ô claires douleurs
Sont dans mon coeur et la folie
Veut raisonner pour mon malheur
Comment voulez-vous que j'oublie

(lines 191-205)

The exploitation of the hermetic code has important implications both in terms of underlying intention and of the effect achieved. Certainly, the panoply of obscure references in "Les Sept Epées" indicates a desire for refuge in language and achieves the linguistic isolation of the sequence within the overall framework of the poem. However, at the same time, hermeticism is revealed as a paradox of language - on the one hand, it represents a refusal to communicate which, by imposing restrictions on accessibility, constitutes a retreat within an obscurantist code; on the other hand, the hermetic code cannot escape the function of language to communicate and to convey meaning. To this extent, the "Sept Epées" sequence appears as enigmatic at the level of intention as it is enigmatic at the level of interpretation. Its readerliness however can be judged by the numerous interpretations proposed by critics. This in itself is adequate evidence of the impracticability of applying any one interpretation to the text. Indeed, insofar as the sequence is veiled in mystery and provokes a multiple response in the reader, this forces us to adopt an approach which recognises semantic openness.

At this point we can begin to look more closely at the composition of the Seven Swords sequence.

The enumeration ("La première", "La seconde") immediately brings to mind the composition of a riddle and thus reaffirms the continuing role of popular consciousness that we noted in the reference to fairy-tale narrative. Certainly, the seven-part construction of the present sequence is in no way a departure from tradition, seven being a ritualistic number traditionally favoured by story-tellers.⁸⁸ When we consider the function of the riddle and compare this to the "Sept Epées", some similarity is apparent. The function of the riddle is to reveal by concealing and to this extent it elaborates a potentially misleading description of the hidden object whilst exposing all the signs that allow the object ultimately to be named. In "Les Sept Epées" there is some adaptation of the descriptive riddle insofar as each sword enigma is recounted in the Present tense, comprises a description of its appearance or function, and presents a certain number of clues as to the nature of the sword. It follows that a specific theme emerges for each stanza - for example, the first sword is very clearly the sword of ritual initiation and represents a continuation of the theme of innocence corrupted, the reference to "Son destin sanglant gibeline" echoing the lines "Amour vos baisers florentins / Avaient une saveur amère / Qui a rebuté nos destins" and "nos baisers mordus sanglants" of the preceding sequence (lines 138-140, 144). Furthermore, this first stanza takes up the theme of disappointment as purity and innocence are destined once more for a bloody future when gods, like the "fées marraines", are rendered powerless - "Vulcain mourut en la forgeant". These observations run contrary to Cl.

Morhange-Bégué's view that "Son destin sanglant gibeline" is unworthy of prolonged study. This is itself a pointer to the limitations of some critical approaches and, in particular, to the failure of scholars to consider "Les Sept Epées" in relation to the poem as an ensemble. Although her own study scarcely avoids the pitfall, this is a criticism of which Cl. Morhange-Bégué is aware and one which she levels at Lionel Follet - "son étude tend à n'expliquer l'intermède qu'en fonction des constantes apollinariennes, et à en négliger l'analyse dans le contexte de 'La Chanson'".⁸⁹

The second sword, Noubosse, evokes pagan joy ("Les dieux s'en servent à leurs noces") and whilst recalling something of the candour of the "Aubade" suggests a bacchanalia of a more ominous kind. Once again, poetry reveals something of the difference between appearances and reality, the theme of deception linking each representative sword which, if it is named, is never entirely what it seems and whose secret each stanza preserves.

As each sword fuses opposing values - innocence and initiation in Pâline, joy and death in Noubosse - each stanza reveals a high degree of non-differentiation as well as a certain irreducibility that preserves the enigma. This is particularly true of the third stanza -

La troisième bleu féminin
N'en est pas moins un chibriape

Introducing the female element and colour, the first line poses no real difficulty, but, when we move on to the second line, the exotic-sounding "chibriape" arrests our attention straightaway.

As an example of the hermetic code, this line defies immediate interpretation and demands that the reader decode the reference, breaking it down into more recognisable forms. Thus, the first syllable ("chi") hints at a scatological reference whilst the simple consonant replacement of "b" by "p" provides the male element and phallic reference which complements the female "bleu féminin" and pursues the erotic.⁹⁰ At least as important as the polysemy of the reference is the syntactic articulation which directs our reading and which, unequivocal in the present example, serves to shape our interpretation. Here, the sword is described by the references "bleu féminin" and "N'en est pas moins un chibriape", and so, if the object assimilates one value (here the value "féminin" is dominant given the tendency for the final adjective to embrace and qualify the syntactic unit), it is no less receptive to what is presented syntactically ("N'en est pas moins") as its countervalue ("un chibriape", the male element).⁹¹ Thus the fusion of male and female elements constitutes an irreducible double image which anticipates the entrance of the messenger of the gods, Hermes, whose dwarfing is a sign of his perverted sexuality and androgynous identity. The representative of an accursed species, the hermaphrodite is sanctioned by death, a punishment converted into sexual retribution and castration.⁹²

More generally, the evocation of a phallic offering ("... que porte sur une nappe / L'Hermès Ernest devenu nain") represents a continuation of the theme of sacrifice which we studied in the fifth sequence of "La Chanson du Mal-Aimé". This is an important point for a balanced critical approach allows us to account for the "Sept Epées" both as an autonomous text and as an integral part of the poem. Certainly, "Les Sept Epées" never ceases to

reflect the poem as a whole, indeed, if the naming of five of the swords points to a concerted effort at individualising each stanza, the reader is probably more struck by the tendency for each stanza to crystallise around a central image explored elsewhere in the poem. Whilst the sequence constitutes a pièce enchâssée, a stylistic feature indicative of the desire for intricacy and depth, the seven stanzas may be seen to correspond, at formal level, to the seven-part composition of "La Chanson du Mal-Aimé". We would however reject any notion of a one-to-one correspondence between any specific sword and a given sequence of the poem for there is no absolute reduction of the text of the kind operated by mise en abyme techniques. Instead, selected strands of the narrative are condensed and concentrated to such an extent that the poetic reality appears inaccessible, an effect which is matched by the difficulties of reader reception and interpretation.

Following these remarks on the role of "Les Sept Epées" in the overall composition of "La Chanson du Mal-Aimé", we can now turn to consider its integration at the level of the quest fiction.

The title of the present sequence recalls one of the most prestigious talismans of the quest, the sword, whose origins as a quest symbol can be traced through the biblical tradition and, most significantly perhaps, in the words of Christ, "I come not to send peace, but a sword" (Matthew, 10; 34). The various forms of medieval literature, be they courtly romance, epic poem or tale of chivalry, expose a dazzling array of swords, all invested with miraculous power. In the following extract from Roubaud's

medieval-inspired Graal Fiction, we learn of the magic sword which springs into the hand of the unsuspecting knight -

Or un matin, nous dit-on, comme Guerrehés, selon son habitude, s'approchait du grand mort pour le contempler, il lui passa soudain par la tête de lui dire: "Je ne verrais aucun inconvénient, cher seigneur, à ce que ce morceau d'acier demeure dans votre poitrine". A ce moment, l'épée bondit littéralement hors du cadavre et se plaça d'elle-même dans sa main. Elle brillait, sans aucune trace de rouille, ni de sang.⁹³

When the sword elects the man in this way, there can be no surer sign of the hero's predestination. Thus, whilst the sword is essential as an instrument of protection, it also constitutes an extension of the power of the individual. In the legends surrounding the exploits of Arthur and Roland, for example, this power is affirmed by the consecration and naming of the swords Excalibur and Durandal. It follows that the Seven Swords sequence constitutes a significant episode in the present quest fiction and is equally identifiable as a consecration of swords and as a trial by seven swords. Either way the debt to tradition is undeniable, for, just as the heart is traditionally the seat of suffering - the image of the seven swords "dans mon coeur" recalling the Madonna of the Seven Sorrows figure - the seven-fold multiplication of the sword element is a cliché of popular literature (similar to the evocation of the seven years of suffering in "Les Collines").

More significant in terms of poetic technique is the process whereby the theme of suffering is returned to its constituent parts in an attempt to express the unity of experience through the

sum of its parts. This reveals some degree of similarity with the "blason" technique described by Barthes in S/Z -

... une fois rassemblé, pour ainsi dire, le corps total doit retourner à la poussière des mots, à l'égrenage des détails, à l'inventaire monotone des parties, à l'émiettement: le langage défait le corps, le renvoie au fétiche. Ce retour est codé sous le nom de "blason", ... Comme genre, le blason exprime la croyance qu'un inventaire complet peut reproduire un corps total, comme si l'extrême de l'énumération pourrait basculer dans une catégorie nouvelle, celle de la totalité.⁹⁴

As we pass from the sword of ritual initiation to the sword of ultimate destruction, the effort at totalising the experience of suffering in love emerges as central to the composition of "Les Sept Epées". The significance of the passage has to be traced from the first stanza, where the forging of the metal represents the consecration of violence through the death of Vulcan, whose self-sacrifice determines the transfer of divine power to the first sword. On this point, R. Girard's comments are particularly worthy of attention -

Pour le meilleur et pour le pire, le forgeron est le maître d'une violence supérieure. C'est bien pourquoi il est sacré, au sens double du terme.

...

La mort violente du forgeron, du sorcier, du magicien et en général de tout personnage qui passe pour jouir d'une affinité particulière avec le sacré, peut se situer à mi-chemin entre la violence collective spontanée et le sacrifice rituel.⁹⁵

The agent of seven ritual deaths, the sword comes to

represent the sublimation of desire that is achieved by the destruction of the cherished Other (Pâline, Malourène, "Une femme une rose morte"). Motivating the positive sacrifice which "Les Sept Epées" re-enacts is the desire to confess and expel guilt, a desire sustained for the duration of the sequence before being overtaken by the dream of abstraction. The return of the Symbolist refrain at this point sounds new depths of despair, making more starkly apparent the powerlessness of the Subject who, with the rest of humanity, is forced to recognise his role as the passive victim of fate -

Les démons du hasard selon
Le chant du firmament nous mènent
A sons perdus leurs violons
Font danser notre race humaine
Sur la descente à reculons

(lines 246-250)

As this final sequence completes the reversal of the image of the happy kings, replacing their glorious ascension by an accelerated decline into confusion, a sense of disorientation and hopelessness underlines the theme of madness. Its swirling images once again blur the distinctions between fantasy and reality -

Luitpold le vieux prince régent
Tuteur de deux royautes folles
Sanglote-t-il en y songeant

...

Les dimanches s'y éternisent
Et les orgues de Barbarie
Y sanglotent dans les cours grises

(lines 256-258, 276-278)

The quest of the despondent wanderer knows no end and, as the narrative closes with an evocation of the frenzy and harshness of city life, the circle traced by the quest fiction in "La Chanson du Mal-Aimé" is now complete. Thus, as the Subject is symbolically returned to his point of departure, he is brought to the knowledge that the only enduring value is creation -

Moi qui sais des lais pour les reines
Les complaints de mes années
Des hymnes d'esclave aux murènes
La romance du mal-aimé
Et des chansons pour les sirènes

(lines 290-295)

The conclusion of "La Chanson du Mal-Aimé" condemns the Subject to wander despairingly through the city wilderness and across the textual space of Alcools that stretches before him. He is a modern-day Wandering Jew whose quest offers neither hope of arrival nor any possibility of escape -

J'erre à travers mon beau Paris
Sans avoir le coeur d'y mourir

(lines 274-275)⁹⁶

Insofar as it eliminates the idea of destination upon which the chivalric quest ideal is founded, the narrative of the eternal wanderer precludes, by the same token, the glorious death which is the birthright of the tragic hero, and committing the Subject to

the world of the romance anti-hero, banishes him forever to what is an essentially human category.⁹⁷ Thus, whilst the return of the refrain ("Moi qui sais des lais pour les reines") indicates the ultimate insertion of the quest experience in a cycle of anguish, it also marks the point of realisation at which the Subject recognises the impossibility of the models which inspired his search (Ulysses, Doushmanta, Orpheus) and acknowledges the enduring disparity between literature (myth, legend, history) and life, between the text ("lais, "complaintes", "hymnes", "romance", "chansons") and truth, or at least the image of truth he has forged for himself.

The evidence that emerges throughout "La Chanson du Mal-Aimé" of a quest model repeatedly being put to the test, its inconsistencies exposed by the experience of the Subject, allows us to draw a significant analogy between Apollinaire's "Chanson" and Cervantes' Don Quixote. The observations made by Marthe Robert in her illuminating essay on the modern tradition are not without significance for our study of "La Chanson du Mal-Aimé" insofar as they highlight the interaction of the "new" text and the pre-existing literary model -

... le Livre, le livre abstrait, anonyme, éternel, symbole immémorial de l'écriture et de son mystère Toute aventure vraiment donquichottesque se reconnaît en effet à ce qu'elle trouve dans ce livre obsédant sa raison d'être, sa loi, sa joie et son tourment, sa condamnation et son élévation possibles. ... la référence aux livres introduit dans l'oeuvre une dualité essentielle, qui explique son incessant mouvement dramatique ... elle confronte le héros réel avec le héros livresque qui lui sert de modèle, le livre réel avec le Livre idéal dont tout lecteur et tout écrivain a un jour feuilleté les pages.⁹⁸

If the coexistence of personal fiction and traditional model tends to suggest a dual organisation of the text, the separate development of these two dimensions is undermined by the variable perception of difference between Subject and revered model. The subsequent attempt to overcome this difference through imitation and exchange introduces a principle of interaction which actually serves to heighten conflict as it continually renews the experience of confrontation, reaffirming the differences between reality and myth, Subject and idealised hero. This experience of difference, highlighted by a critical vocabulary of "negative" descriptive terms ("dissonance", "tension", "disparity"), has the effect of turning "La Chanson du Mal-Aimé" into a critique of the entire quest model. This brings us to one of the most pertinent explanations of the difference between "La Chanson du Mal-Aimé" and "Les Collines". Whereas the 1904 work sustains the tension between Subject and idealised model, the later poem has a more obvious synthesising function - its effect consists in projecting personal crisis and creative struggle through a central persona, a single unifying force who speaks as Subject and as Poet.

However, the recognition of this essential difference in no way undermines the critical attempt to align the works which mark the chronological boundaries of Apollinaire's most significant achievement in Alcools and Calligrammes. Together the texts represent the confrontation of the New with the Old, the earlier poem proposing a critique of the entire quest concept, the later work eliminating conflict in an attempt to bring the creative and personal quests to their conclusion. If "La Chanson du Mal-Aimé" exploits the complexities of subjective experience, the synthesis to which "Les Collines" aspires testifies to a significant

transformation both of the quest ideal and of self-conception. The dissatisfaction experienced by the reader of "Les Collines" is largely inevitable insofar as the intention to propose a resolution to all previous quests, to represent both the triumph secured over the past and the plenum of the creative present, and to combine this with a poetic testament offered to the future, necessitates a widening of perspectives and to some extent a lessening of the intensity which underpins "La Chanson du Mal-Aimé".

Drawing upon the medieval repertory, we can describe the development of Alcools to Calligrammes and the transposition of the quest scenario from the arena of personal conflict to the realm of a more universal human struggle in terms of an exchange of representative figures - Lancelot, the Flawed Knight, and Gauvain, the Solar Knight.

The Flawed Knight personifies the unifying theme of the Poorly Loved whose emergence in the capital "Chanson" determines the orientation and thematic content of Alcools, the very epithet "Mal-Aimé" anticipating the anti-heroic current and conveying the inseparability of guilt and unhappiness that is so vociferously evoked in the "Réponse des Cosaques Zaporogues".⁹⁹ Now, the transition between Alcools and Calligrammes may be envisaged in terms of the substitution of the Flawed Knight by the Solar Knight whose triumph and permanency are transposed in the opening stanza of "Les Collines" by the bold modern image of the "éternel avion solaire".

The evocation of the Solar Knight as the personification of Adventure provides a continuous thread in Apollinaire's work. The figure appears at several points in L'Enchanteur Pourrissant and, although largely eclipsed by the implicit presence of the Lancelot figure in Alcools, returns to play a central role in Calligrammes. The initial appearances of Gauvain indicate a tendency to integrate legend that subsequently evolves towards more radical forms of transformation -

On entendait encore, parfois, au loin le son triste du
cor de Gauvain, qui seul au monde avait pu savoir où
était Merlin. Le chevalier aux Demoiselles avait tout
deviné, et maintenant, s'en allait cornant pour susciter
l'aventure. Or, le soleil se couchait et Gauvain au
loin disparaissait avec lui. Gauvain et le soleil
déclinaient à cause de la rotondité de la terre, le
chevalier devant l'astre et tous deux confondus, tant
ils étaient lointains et de pareille destinée.¹⁰⁰

Whilst Apollinaire insists upon the continuing relevance of traditional sources - the declaration "Et il ne faudrait pas oublier les légendes" in "Arbre" is unequivocal - this shared literary past is subject to sophisticated processes of rewriting. This is most strikingly illustrated in "Ondes" and in the war poetry where the fervent quest for the New is pursued, firstly through a series of metamorphoses of the original model -

Nous avons loué deux coupés dans le transsibérien
Tour à tour nous dormions le voyageur en bijouterie
et moi
Mais celui qui veillait ne cachait point un revolver armé

("Arbre", lines 20-22)

- then, in terms of the transposition of contemporary reality and historical events through the persona of the legendary quester -

J'en ai pris mon parti Rouveyre
Et monté sur mon grand cheval
Je vais bientôt partir en guerre
Sans pitié chaste et l'oeil sévère
Comme ces guerriers qu'Epinal

Vendait Images populaires
Que Georgin gravait dans le bois
Où sont-ils ces beaux militaires
Soldats passés Où sont les guerres
Où sont les guerres d'autrefois

("C'est Lou qu'on la nommait", lines 16-25)

Un cavalier va dans la plaine
La jeune fille pense à lui
Et cette flotte à Mytilène
Le fil de fer est là qui luit

Comme ils cueillaient la rose ardente
Leurs yeux tout à coup ont fleuri
Mais quel soleil la bouche errante
A qui la bouche avait souri

("Tourbillon de Mouches")

Turning to "Les Collines", we find the traditional figure who emerges in L'Enchanteur Pourrissant, "... cornant pour susciter l'aventure", transposed by the modernist image of the car-driver whose horn hails the advent of the new era -

Le chauffeur se tient au volant
Et chaque fois que sur la route
Il corne en passant le tournant
Il paraît à perte de vue
Un univers encore vierge

(lines 201-205)

Insofar as the image of the car-driver renews the legend of Gauvain, illustrating the current of rewriting that extends across the corpus of Apollinaire's works, this underlines the tendency of literature in general to imitate its past and of any single text to "negate, resurrect and transfigure" every previous work.¹⁰¹

The specific analogies that can be drawn between the Mal-Aimé and Lancelot, on the one hand, and between the central persona of "Les Collines" and Gauvain, on the other hand, may provide some evidence of compatibility between techniques of transposition and the continuity of tradition, both at the level of the collections Alcools and Calligrammes and in terms of a broader literary continuity between the medieval and the modern. Such an approach implies that literary evolution is a continuous process of rewriting.

The substitution of the Lancelot figure by the Gauvain figure illustrates not a divergence between "La Chanson du Mal-Aimé" and "Les Collines" (or, by extension, between Alcools and Calligrammes) as much as a change in emphasis whereby the lyrical voice of the Mal-Aimé is largely (but not entirely) suppressed in favour of a broader collective appeal. This transition effectively excludes the changement de front argument for while there is an attempt to control emotional intensity in "Les Collines" persistent traces of lyricism expose a current of tension which powers the entire work, thereby underlining the inevitability of continuity.

The theme of conflict between the contemplation of the past and the confrontation with the future is prepared by an entire

opening sequence, which, released by the image of aerial combat, opposes the forces of nostalgia ("ma jeunesse") and reason ("l'avenir"). The following lines reveal by their compression the intensity of the conflict experienced by the Subject -

Où donc est tombée ma jeunesse
Tu vois que flambe l'avenir

(lines 21-22)

Here, the plaintive, trailing "donc" of the first line introduces a modulation of tone and a note of vacillation which will persist as far as the image of the flickering flame in the closing stanza ("Tout n'est qu'une flamme rapide"), whilst the sudden vertical shift ("tombée") anticipates the slide into the romantic melancholy evoked in stanza 9 ("spleens vertigineux"). The effect of the second line is to disrupt the lyrical drive of the first, reversing the plunge into pessimism in an upsurge of confidence. The resulting conversion of the schema of descent (which structures the Fall and is therefore associated with the themes of sterility, failure and temptation) is evidence of the sublimation of personal desire in favour of a set of universal human values defined in terms of the future. Indeed, the very substitution of the specificity of the possessive pronoun ("ma jeunesse") by the generality of the definite article ("l'avenir") is an indication of the attempted transition from an intensely personal fiction that is dependent upon the exploration of memory and the sounding of psychological depths, to a universal narrative that focuses upon creative power and human potential. The introduction of collective values is confirmed by the appeal to the Other ("Tu vois que flambe l'avenir"), the personal pronoun including in its

sweep the implicit reader and underlining the effect of the phatic function in forging a link with the "hors-texte", defined in this case by the world of the reader. From this initial recognition of the social function of poetry, there develops a more concerted attempt to move beyond the confines of the "poème-méditation" into the realms of prophecy -

Sache que je parle aujourd'hui
Pour annoncer au monde entier
Qu'enfin est né l'art de prédire

(lines 23-25)

The development of a more sweeping universal prophecy in "Les Collines" gives rise to two conflicting tendencies for whilst the social message implies a move in the direction of greater humanity, the inevitable generalisation of values precipitates a slide towards the abstract. The emergence of this new source of conflict is an essential element in "Les Collines" and requires to be considered at greater length.

First of all, the move towards greater humanity has to be set in the context of the war experience for the impact of this cataclysmic human event upon writing modifies perspectives, opens up the discussion of universal values and thus favours the transposition of the quest model. In response, Apollinaire's poetry develops in terms of a reflection upon the human struggle. However, the widening of perspectives that necessarily accompanies the transition from the poetry of personal sentiment to the poetry of broader human expression determines greater abstraction. This is immediately apparent in the contrasting treatment of quest

models, for whereas "La Chanson du Mal-Aimé" is founded upon the interaction of the Subject and a series of mythical, legendary and historical figures, all of whom present a high degree of accessibility in terms of reader reception, "Les Collines" is characterised by the minimal exploitation of specific, identifiable quest models. The references to questers in "Les Collines" are consequently vague, abstract and depersonalised. Indeed, the main indicator is the title itself - its connotations of grandeur, power and permanency give rise to a more specific denotation -

Certains hommes sont des collines
 Qui s'élèvent d'entre les hommes
 Et voient au loin tout l'avenir
 Mieux que s'il était le présent
 Plus net que s'il était passé

(lines 26-30)

This impressive multiplication and magnification of the quester image reveals the power of the creative vision in conveying a totality of experience. And so, although "Les Collines" reveals none of the complex interaction between Subject and cultural models that we find in "La Chanson du Mal-Aimé", we are left in no doubt as to the presence of a Prometheus-inspired central persona who is the incarnation of poetic and prophetic power and upon whom the new quest centres. The solipsist tone of the poem owes more to the old than to the new insofar as it restores the nineteenth-century ideal of the Inspired Poet (here, the "poète-colline"), evoking the plenum of creative consciousness.¹⁰² Most striking in this respect is the influence of semantic content upon the structuring of poetic space (and the reciprocal action of

dynamic structures in reinforcing meaning). It follows that a quest which celebrates the potential of man and, more especially, the vision and supremacy of the Elected Poet, is represented schematically by a total spatialisation of the vertical axis. In this way the scope of the Promethean quest is conveyed -

Au-dessus de Paris un jour
Combattaient deux grands avions
L'un était rouge et l'autre noir
Tandis qu'au zénith flamboyait
L'éternel avion solaire

(lines 1-5)

Underpinning this opening vision of conflict is the theme of poetic renewal. This is a continuous theme throughout Apollinaire's composition and one we shall return to in subsequent chapters. "Les Collines", in turn, offers its representation of conflict and resolution - here poetic renewal is made possible by the triumph of the Poet over his past ("Jeunesse adieu jasmin du temps", line 101; "Adieu jeunesse blanc Noël", line 106). This is expressed by a new spirit of optimism whose emblem is the eternal flame ("Tu vois que flambe l'avenir", line 122; "Torche que rien ne peut éteindre"). With each representation of the enduring conflict between ties to the past and the demands of the creative future, the poet re-enacts the struggle faced at every stage in the writing process. The significance of this continuous representation of conflict can be measured in terms of the function of "Les Collines" to reflect upon the development of which it is a product and to reaffirm the principle whereby every stage in the diachronic series is anticipated by the preceding stage.

It is precisely because Apollinaire intends "Les Collines" as a poetic state of the art that he accords it a capital position in the collection. And so, if the act of placing "Les Collines" in "Ondes" at the head of Calligrammes necessitates the disruption of the chronology of the series, the actual effect is to overrule the synchronic ordering of "Ondes" (the poems composed between 1912 and 1914) and highlight the importance of "Les Collines" in the diachronic series. Its place within "Ondes" immediately confers upon it the status of a representative, even pivotal text. For S. Bates the importance of "Les Collines" derives from its function as a "poetic testament".¹⁰³ This description is a valid one for "Les Collines" emerges as a summation of the poet's art, the total expression of a search for creative identity sustained by the human values of goodness and suffering. Whilst the title gives figurative expression to themes of vision, power and permanency, its literal value reaffirms the poet's vantage-point. The literal sense of "hills" is emphasised by S. Bates for whom "Les Collines" dominates "Ondes" by its privileged position among the experimental poems of 1912-1914 as well as by its strongly contrasting style and expression. The difference lies in the contemplative mode which underpins "Les Collines". Whereas the poems of 1912-1914 are the products of the "objective" ordering of semantic elements within a non-representational, autotelic frame, "Les Collines" has an essentially discursive function, its role being to reflect upon the art of which it is a product and thus reaffirm, through continuous self-reference, the operation of the self-critical modernist consciousness. Dominating a sequence of poems which celebrate the present, "Les Collines" represents efforts to transcend the conflicts of the past and embrace the future in an all-encompassing programmatic work.

To the extent that "Les Collines" proposes a meditation on Apollinaire's evolution this leads us to develop our discussion of techniques of rewriting and of the role of the poetics of the past in providing an intertext that can be grafted on to the new text. This has significant implications for our study insofar as the rewritten text provides evidence both of the continuity we have sought to trace throughout and of the function of "Les Collines" as a "poème-synthèse", that is, as a synchronic sequence which reflects through processes of integration, juxtaposition and transformation the diachronic evolution of Apollinaire's poetic art.

Particularly interesting in this respect are stanzas 29 and 30. Echoing the opening stanzas in terms of the continuation of the old conflict, they reveal a more specific link with the art of 1908 and the representation of the struggle between personal sentiment and humanist aspiration. In its miniaturisation of the destruction of the classical ideal of Beauty, the first stanza has a clear allegorical value and pursues the renewal of meanings anticipated in "Poème lu au Mariage d'André Salmon" ("Epris épris des mêmes paroles dont il faudra changer le sens") and achieved in stanza 35 where Beauty is invested with the human values of Goodness and Suffering ("C'est de souffrance et de bonté / Que sera faite la beauté"). Thus, the destruction of the lady represents the successful sublimation of personal desire, the rationalisation of the enchantment exercised by the Other being achieved, in terms of the continuity between "La Chanson du Mal-Aimé" and "Les Collines" and between Alcools and Calligrammes, by the destruction of the contents of the memory-ship ("Mon beau navire ô ma mémoire") -

Un vaisseau s'en vint dans le port
Un grand navire pavoisé
Mais nous n'y trouvâmes personne
Qu'une femme belle et vermeille
Elle y gisait assassinée

Whilst the initial effect of the use of the Past Historic tense is to frame stanzas 29 and 30 as an autonomous insert within the text of "Les Collines", the temporal continuity established between these two stanzas underlines the correspondence between the destruction of sentiment and the pursuit of humanist themes that is central to the poetry of 1908. Our identification of the function of these parallel stanzas in terms of the contraction and condensation of previous aesthetics confirms the direct correlation of possibilities for reader reception to the transparency of the intertext. At its most simple this transparency can be measured in terms of the optimal exploitation of identifiable semantic elements maximally present in the original text. The tendency of the intertext to concentrate such elements, thereby ensuring minimal semantic redundancy, is illustrated in stanza 30 where the concentration of references to fire ("flamme", "brûlé", "Torche", "éteindre") encourages essential thematic associations. Indeed, if we compare these two stanzas to specific passages in the 1908 works, the associations of themes and images which emerge strengthen the argument for continuity. In particular, the representation of the destruction of Woman, the death of love and the rejection of the past in the first stanza are clearly related to the following passages from the fire poems -

Les têtes coupées qui m'acclament
Et les astres qui ont saigné
Ne sont que des têtes de femmes

("Le Brasier", lines 18-20)

Au petit bois de citronniers s'énamourèrent
D'amour que nous aimons les dernières venues
Les villages lointains sont comme leurs paupières
Et parmi les citrons leurs coeurs sont suspendus

("Les Fiançailles", lines 8-11)

J'appelai une de ces bêtes sur qui poussaient des
feuilles de laurier. Elle m'apporta une tête faite
d'une seule perle. Je la pris dans mes bras et
l'interrogeai après l'avoir menacée de la rejeter dans
la mer si elle ne me répondit pas. Cette perle était
ignorante et la mer l'engloutit.

("Onirocritique")

Similarly, the parallels which can be drawn between stanza 30 of
"Les Collines" and related sequences in the 1908 works in terms of
the exploration of redemptive suffering and the achievement of a
state of grace justify the emphasis placed on the role of
rewriting over the corpus of Apollinaire's works -

Une autre fois je mendiais
L'on ne me donna qu'une flamme
Dont je fus brûlé jusqu'aux lèvres
Et je ne pus dire merci
Torche que rien ne peut éteindre

("Les Collines", lines 146-150)

Les charbons du ciel étaient si proches que je craignais
leur ardeur. Ils étaient sur le point de me brûler.

("Onirocritique")

Je flambe dans le brasier à l'ardeur adorable
Et les mains des croyants m'y rejettent multiple innom-
brablement
Les membres des intercis flambent auprès de moi

...

Voici le paquebot et ma vie renouvelée
Ses flammes sont immenses
Il n'y a plus rien de commun entre moi
Et ceux qui craignent les brûlures

("Le Brasier", lines 26-29, 39-42)

Je descends et le firmament
S'est changé très vite en méduse
Puisque je flambe atrocement
Que mes bras seuls sont les excuses
Et les torches de mon tourment

("Lul de Faltenin", lines 36-40)

On the basis of this comparison of the 1917 and 1908 texts we can conclude that the effect of specific techniques of rewriting in "Les Collines" is to produce a highly condensed representation of a crucial period of transition. Whilst the restaging of the expulsion of the sentimental past and the ritual baptism by fire define the point of convergence of the creative and spiritual quests, the image of the flame fuses the humanist ideal of suffering with "ardeur", a concept of spiritual and creative energy thematised as far back as "La Chanson du Mal-Aimé" -

Juin ton soleil ardente lyre
Brûle mes doigts endoloris
Triste et mélodieux délire

(lines 270-273)

Here, the evocation of the "ardente lyre" guarantees the triumph of the Orphic quest, all others ending in peril. In 1908 this theme of creative energy returns to convey the plenum of poetic consciousness, the faltering lyrical voice having been replaced by a new tone of ecstatic affirmation -

Je flambe dans le brasier à l'ardeur adorable

("Le Brasier", line 26)

... aux vipères ardentes de mon bonheur

("Le Brasier", line 33)

Je voudrais éprouver une ardeur infinie

("Les Fiançailles", line 68)

The capitalisation of ardeur in the final sequence of "Les Fiançailles" ("Liens déliés par une libre flamme Ardeur") marks the freeing of the creative spirit from bonds to the past and the triumph over constraint. Whilst the notions of desire and redemptive suffering explored throughout the fire poems prefigure the state of spiritual grace evoked in "Les Collines" ("C'est le temps de la grâce ardente"), they remain fused with the aesthetic values central to Apollinaire's programme insofar as they confirm creative identity and contribute to the reformulation of concepts which the 1917 text brings to a conclusion -

C'est de souffrance et de bonté
Que sera faite la beauté
Plus parfaite que n'était celle
Qui venait des proportions

(lines 171-174)

Developing our discussion of the theme of creative desire we can go on to consider the values of competence and performance, for it is the definition of competence and the actualisation of performance which account for the main preoccupations of Apollinaire in "Les Collines" and in the text of "L'Esprit Nouveau et les Poètes".

The creative act, or performance, which the text represents depends for its inception upon a pledge of competence, this competence being measured in terms of the consolidation of creative will and the perception of potential.¹⁰⁴ The recurrence of a number of semantically-related lexemes ("volonté", "désir", "ardeur") points to "Les Collines" as a celebration of creative energy, and more especially of will, the mediating force between Subject and ideal -

La grande force est le désir
Et viens que je te baise au front
O légère comme une flamme
Dont tu as toute la souffrance
Toute l'ardeur et tout l'éclat

(lines 61-65)

In reaffirming the supremacy of the creative will, this stanza defines potential in terms of a set of human values which, as they radiate from the rekindled flame of 1908, recall the humanist aspirations of the poet.¹⁰⁵ To this extent, the 1917 text emerges as a celebration of the collective human endeavour -

On cherchera dans l'homme même
Beaucoup plus qu'on n'y a cherché
On scrutera sa volonté

Et quelle force naîtra d'elle
Sans machine et sans instrument

(lines 71-75)

However, the collective spirit does not detract from the uniqueness of the poet's endeavour. The power to actualise competence, turning it into a supreme achievement, is firmly invested in the all-powerful, all-embracing Poet-Prophet -

Je dis ce qu'est au vrai la vie
Seul je pouvais chanter ainsi
Mes chants tombent comme des graines
Taisez-vous tous vous qui chantez
Ne mêlez pas l'ivraie au blé

(lines 136-140)

Thus, whereas the collective endeavour engages human values and is mediated by continuous effort and struggle, the Poet-Prophet alone embraces and ultimately transcends human reality, the achievement being defined in terms of the realisation of the impossible -

Je me suis enfin détaché
De toutes choses naturelles
Je peux mourir mais non pêcher
Et ce qu'on n'a jamais touché
Je l'ai touché je l'ai palpé

Et j'ai scruté tout ce que nul
Ne peut en rien imaginer
Et j'ai soupesé maintes fois
Même la vie impondérable
Je peux mourir en souriant

(lines 86-95)

The categories of experience evoked in these lines relate to three

central values first defined in 1908 and now re-explored in a prophetic statement where the poet, envisaging the transition from the world of romance (human protagonists) to the sphere of myth (divine agents), anticipates a miraculous renewal at divine level relative to the universal human acquisition of the virtues of purity, intuition and wisdom -

C'est le temps de la grâce ardente
La volonté seule agira
Sept ans d'incroyables épreuves
L'homme se diviniserà
Plus pur plus vif et plus savant

(lines 126-130)

By considering each virtue individually, we can gain a fuller insight into the nature of the creative identity evoked in the earlier stanzas (18 and 19) and into the projected transformation of humanity outlined in stanza 26.

In both sequences, the evocation of purity as the first virtue ("Je peux mourir mais non pécher / Plus pur ...") indicates the logical continuation of the search for pure art as defined by the "Trois Vertus Plastiques" programme of 1908.¹⁰⁶ At the same time, the theme of purification is constantly projected against the background of the spiritual quest in terms of personal redemption and the throwing-off of the sterile past. This is clearly exposed in the opening sequence of "Les Collines" where the fall of the plane of Youth finds its biblical analogy in the fall of Lucifer -

L'un était toute ma jeunesse
Et l'autre c'était l'avenir
Ils se combattaient avec rage
Ainsi fit contre Lucifer
L'Archange aux ailes radieuses

(lines 6-10)

This recalls straightaway the convergence of the creative and personal dimensions through the metaphor of the spiritual quest in the 1908 works, the desire for purification corresponding, in terms of the evolution of Apollinaire's poetics, to a concerted effort to shake off ties to the past -

J'ai jeté dans le noble feu
Que je transporte et que j'adore
De vives mains et même feu
Ce Passé ces têtes de morts

...

Où sont ces têtes que j'avais
Où est le Dieu de ma jeunesse
L'amour est devenu mauvais
Qu'au brasier les flammes renaissent
Mon âme au soleil se dévêt

("Le Brasier", lines 1-4, 11-15)

Apollinaire's final position is, however, more ambiguous and more complex for whilst the references to purification in "Les Collines" reaffirm the 1908 line, frequent slides into sentiment point to tensions unresolved. Moreover, if we compare the poetry of 1917 to the critical statements of the same period, we note some disparity, for whereas "Les Collines" and "La Jolie Rousse" restage the old conflict, leaving the conclusion ambiguous, the text of "L'Esprit Nouveau et les Poètes" is unequivocal in its rejection of the excesses of lyricism -

... le poète s'est débarrassé de tout propos ampoulé. Il n'y a plus de wagnérisme en nous et les jeunes auteurs ont rejeté loin d'eux toute la défroque enchantée du romantisme colossal de l'Allemagne de Wagner ... 107

Whereas the references to purity evoke the ongoing struggle against the past, the second of the three virtues (intuition) invests the Poet-Prophet with the power to penetrate the present. Thus, the adjective "vif" (line 130) qualifies both the intensity of the poetic drive (echoing "ardeur") and the sharpness of perception that is evoked in "Les Collines" by the image of the exploding orange ("L'orange dont la saveur est / Un merveilleux feu d'artifice"), and most strikingly conveyed by the exploration of the senses and the experience of synaesthesia in "Les Fiançailles" -

Monstre de mon ouïe tu rugis et tu pleures
Le tonnerre te sert de chevelure
Et tes griffes répètent le chant des oiseaux
Le toucher monstrueux m'a pénétré m'empoisonne
Mes yeux nagent loin de moi
Et les astres intacts sont mes maîtres sans épreuve
La bête des fumées a la tête fleurie
Et le monstre le plus beau
Ayant la saveur du laurier se désole

(lines 68-77)

The presence of the qualifying "plus savant" at line 130, related to the following description of the potential of the Poet's contemplation, introduces into "Les Collines" the notions of intellectual superiority and of a learned elite that reinforce the link with the nineteenth-century tradition of the Artist-Hero -

Et j'ai scruté tout ce que nul
Ne peut en rien imaginer
Et j'ai soupesé maintes fois
Même la vie impondérable
Je peux mourir en souriant

(lines 91-95)

This description of the access of the Poet to a heightened experience of reality presents a parallel with the following passage in "L'Esprit Nouveau et les Poètes" where the recurrence of key lexical and semantic elements redefines the Poet's role in terms of the rigorous examination of the new world -

Les savants scrutent sans cesse de nouveaux univers qui se découvrent à chaque carrefour de la matière ... 108

In this respect, Apollinaire appears to align himself with the traditional position of writers like Valéry who celebrate poetry as a "fête de l'intellect", in opposition to an avant-garde which condemns poetry as the "faillite de l'intellect" (Breton). Certainly, in his defence of a classical-inspired position, Apollinaire turns his back on the modernist experimentation which Breton hails as the triumph of "poignante lucidité" over "foi aveugle",¹⁰⁹ in favour of Order, the tradition-derived component of the New Spirit programme -

L'esprit nouveau qui s'annonce prétend avant tout hériter des classiques un solide bon sens, un esprit critique assuré, des vues d'ensemble sur l'univers et dans l'âme humaine, et le sens du devoir qui dépouille les sentiments et en limite ou plutôt en contient les manifestations.¹¹⁰

Whilst the quest is undertaken in the name of humanity (we note, in particular, the frequency of the references to "l'homme" and "les hommes" in the writings of the period), the creative faculty transcends human limitations, harnessing potential to the search for an elusive (and imprecise) poetic absolute.

The transition from human struggle to divine projection ("L'homme se diviniserà"), combined with the renewal of the ideal of creative genius, suggests a highly conscious reappraisal of the Platonic tradition of the Poet-Magus whose prophecy and vision are bestowed by the immortals and destined for humanity.¹¹¹ The following extract from "L'Esprit Nouveau et les Poètes" reveals Apollinaire's preoccupation -

Les poètes modernes sont donc des créateurs, des inventeurs et des prophètes; ils demandent qu'on examine ce qu'ils disent pour le plus grand bien de la collectivité à laquelle ils appartiennent. Ils se tournent vers Platon et le supplient, s'il les bannit de la République, d'au moins les entendre auparavant.¹¹²

The transition from the human to the divine is paralleled, at the level of genre, by the transition from romance, where the hero seeks integration in the human order, to myth, where the hero is admitted to the sphere of the divine. The very notion of myth implies a rejection of the human order and this emerges in the revolt of the poet against the constraints of time and in the ensuing efforts to penetrate the sacred and timeless. This is most strikingly represented in "Les Collines" by the symbolic

destruction of the conductor, who is identified with order and time -

Le bal tournoie au fond du temps
J'ai tué le beau chef d'orchestre

(lines 186-187)

Revolt is thus channelled into the deconstruction of reality, language uncovering the implicit mythic patterns which, reproduced infinitely, structure our image of the real world. The function of poetry is to cut through the visible layers of reality and expose the mythic content of every situation - now divested of all its subjective significance, the image of the sword emerges, reforged ("épée nue"), as the instrument of penetration and examination -

L'esclave tient une épée nue
Semblable aux sources et aux fleuves
Et chaque fois qu'elle s'abaisse
Un univers est éventré
Dont il sort des mondes nouveaux

(lines 196-200)

More specifically, the mechanisms of poetry operate to explore themes of permanency and truth. In the following stanza, for example, the machine image presents a confirmed new truth which, subject to deconstruction, exposes the unchanging reality of the myth of origins (stressed by the phonic association "mère" / "mers") -

Ordre des temps si les machines
Se prenaient enfin à penser
Sur les plages de pierreries
Des vagues d'or se briseraient
L'écume serait mère encore

(lines 36-40)

The development of this stanza in terms of the implicit parallel between the birth of Venus and the birth of the machine age underlines one of the main concepts of the "Esprit Nouveau" whereby a startling "new" truth erupts in the present, is subsequently dissected and seen to confirm an ancient truth. Thus, the profane order is overruled by the continuity of myth and its power continually to take reality back to its origins.

Insofar as myth emerges as a universal, self-perpetuating text, the role of the poet has to be understood as an attempt to demonstrate the repetition and permanency of mythic patterns over time, rather than to propose either a modernisation of myth or any gratuitous mythicisation of the modern.

Read in conjunction with "Les Collines" and the other poems of the period, the "Esprit Nouveau" text clarifies the question of creative function.

Extolling the imagination as the supreme creative faculty, Apollinaire retraces, in his 1917 lecture, the itinerary which allows the Poet to assume the role of myth-maker. If the modern world constantly surprises us with its scientific achievements and technological wonders, this is only the final stage in a process which owes its inception to the germination of a "supposed" truth

in the Poet's imagination -

On peut également exprimer une vérité supposée qui cause la surprise, parce qu'on n'avait point encore osé la présenter. Mais une vérité supposée n'a point contre elle le bon sens, sans quoi elle ne serait plus la vérité, même supposée. C'est ainsi que j'imagine que, les femmes ne faisant point d'enfants, les hommes pourraient en faire ... j'exprime une vérité littéraire qui ne pourra être qualifiée de fable que hors de la littérature, et je détermine la surprise. Mais ma vérité supposée n'est pas plus extraordinaire que celle des Grecs, qui montraient Minerve sortant armée de la tête de Jupiter.¹¹³

The subsequent realisation of the "supposed" truth by science has the effect of conferring (retrospectively) the gift of prophecy upon the Poet. Apollinaire illustrates this point with reference to the Icarus myth and the modern era of aviation -

Tant que les avions ne peuplaient pas le ciel, la fable d'Icare n'était qu'une vérité supposée. Aujourd'hui ce n'est plus une fable.¹¹⁴

These observations lead us to reconsider the opening sequence of "Les Collines" in terms of a re-enactment of the Icarus myth, for whilst the integration of a new truth ("deux grands avions") is an acknowledgement of the temporal framework of reference, this in no way compromises the function of poetry to reproduce mythic patterns infinitely. Here, the dynamics of poetic structure play an essential role insofar as the universal balance to which the mythic scenario tends is achieved by a poetics of compensation, each schema being effectively balanced by its counter-schema. It is the interaction of these complementary schemata that exposes

the structures of the original crisis and its resolution, and so, whilst the fall of the original flyer, Icarus, represents the destruction of the ideal and the loss of innocence ("Où donc est tombée ma jeunesse"), this vertical plunge is quickly reversed by an upwards drive ("Tu vois que flambe l'avenir") that describes the raising of the consciousness in anticipation of the new messianic role of the Poet -

Certains hommes sont des collines
Qui s'élèvent d'entre les hommes
Et voient au loin tout l'avenir
Mieux que s'il était le présent
Plus net que s'il était passé

...

Voici s'élever des prophètes
Comme au loin des collines bleues
Ils sauront des choses précises
Comme croient savoir les savants
Et nous transporteront partout

(lines 26-30, 56-60)¹¹⁵

This highly conscious exploration of mythic structures reinstates the Poet as myth-maker and prophet, and thus revives links with the nineteenth-century tradition. Now, if Apollinaire's tendency to acknowledge the debt to the past is judged by critics to be incompatible with the exploration of pre-Surrealist images in the final stanzas of the poem, such criticism is justified to the extent that Apollinaire fails to achieve a total harmonisation of contrasting styles in "Les Collines". At the same time however, this critical position is indicative of the tendency to judge solely by effects and of a failure to appreciate the intentions of a poet who, finding himself at a watershed in

the evolution of the art, seeks to account for the conflicts which necessarily characterise a period of transition. It follows that a balance, however precarious, must be achieved between tradition and experimentation, between the legacy of the past and the potential of the newest tendencies.

It is with these reservations that we can now go on to consider the sequence of modernist images which are anticipated in stanza 36 ("J'écris ce que j'ai ressenti") and hastened by the action of the sword in exposing layers of consciousness from which a stream of "automatic" images issues -

Un arbre élané que balance
Le vent dont les cheveux s'envolent

Un chapeau haut de forme est sur
Une table chargée de fruits
Les gants sont morts près d'une pomme
Une dame se tord le cou
Après d'un monsieur qui s'avale

Le bal tournoie au fond du temps
J'ai tué le beau chef d'orchestre
Et je pèle pour mes amis
L'orange dont la saveur est
Un merveilleux feu d'artifice

Tous sont morts le maître d'hôtel
Leur verse un champagne irréel
Qui mousse comme un escargot
Ou comme un cerveau de poète
Tandis que chantait une rose

L'esclave tient une épée nue
Semblable aux sources et aux fleuves
Et chaque fois qu'elle s'abaisse
Un univers est éventré
Dont il sort des mondes nouveaux

Le chauffeur se tient au volant
Et chaque fois que sur la route
Il corne en passant le tournant
Il paraît à perte de vue
Un univers encore vierge

Et le tiers nombre c'est la dame
Elle monte dans l'ascenseur
Elle monte monte toujours
Et la lumière se déploie
Et ces clartés la transfigurent

(lines 179-210)

If this eruption of images prefigures the Surrealists' automatic writing experiment, the effect within "Les Collines" is to produce a series of cinematic frames which freeze the images on the page. Indeed, the sudden break in the dream narrative following the "tiers nombre" would appear to predict the limitations of automatic output, possibly a deliberate (prophetic) gesture on the part of Apollinaire. Certainly, however contrived Apollinaire's attempt to anticipate Surrealist experimentation and whether or not the effects were intentional, the fact remains that the Surrealists were at no time able to guarantee their automatic output. And so, whereas Breton's claim that Apollinaire possessed the letter but not the spirit of Surrealism might be justified in terms of a consideration of effects, it is rendered invalid by the evidence that Apollinaire, whilst indicating one of the possible futures of poetry, seeks above all to place poetry beyond the conflicts of the various "-isms".¹¹⁶ As a statement of intention, the "Esprit Nouveau" is unequivocal on this point -

L'esprit nouveau est avant tout ennemi de l'esthétisme,
des formules et de tout snobisme. Il ne lutte point
contre quelque école que ce soit, car il ne veut pas

être une école mais un des grands courants de la littérature englobant toutes les écoles, depuis le symbolisme et le naturisme.¹¹⁷

In the light of this defence of eclecticism, we can now embark upon a more general study of "Les Collines" in order to draw some final conclusions about poetic intention and achievement.

Resembling by its composition some rambling musical arrangement that undergoes a series of transpositions between keys, the text of "Les Collines" assembles contrasting sequences which at times fit uneasily together, thereby provoking a certain measure of reader dissatisfaction. Philippe Renaud echoes a generally held opinion -

C'est un poème très long, décousu, voire disloqué, dont les défauts de composition sont d'autant plus frappants qu'Apollinaire y affirme l'intention de "dire quelque chose". Sa lecture nous cause, avouons-le, un ennui et un malaise que les relectures ne font que renforcer.¹¹⁸

The sense of dissatisfaction which Renaud evokes can be accounted for by the discontinuity of expression that results from the repeated interruption of the new assertive voice by a lingering, lyrical poignancy. The effect of this is to undermine the unity of the work, to convey hesitation, and above all to suggest a crisis of confidence that is as much creative as it is personal. Moreover, this impression of discontinuity is heightened by the tendency of the poet to alternate between an exploration of the pre-Surrealist imagination and an exaltation of the Poet-Oracle who, combining the roles of philosopher and prophet, represents a

continuation of the nineteenth-century tradition.

If the most immediately striking features of "Les Collines" are the contradictions of tone and the disparities of style which result from a massive effort at orchestration, we should not lose sight of the programmatic motivation which underpins the poem and leads Apollinaire, in setting the stage for the poetry of the future and in expressing an enduring affinity with tradition, to expose the currents and cross-currents to which poetry is subject. Thus, the fragmented surface of "Les Collines" is seen both to reflect the fragmentary state of the art in the late war period and to present the future of poetry as a series of choices through which the Old is passed over, however painfully and reluctantly, in favour of the New.

Whilst the juxtaposition of tradition and experimentation in "Les Collines" underlines the function of modernism as a search for style rather than as the definition of a particular style, the programme is jeopardised by Apollinaire's failure to take account of the evolution of modernism as a series of radical shifts between opposing tendencies and by his subsequent effort at reconciling the irreconcilable in the name of continuity ("Rien n'y finit rien n'y commence / Regarde la bague à ton doigt"). It is not surprising, then, to find that while the final sequence of the poem explores the potential of an experimental art, the principle effect is to reinstate the poet as supreme orchestrator. This echoes Apollinaire's predictions in "L'Esprit Nouveau et les Poètes" -

... chefs d'orchestre d'une étendue inouïe, (les poètes) auront à leur disposition: le monde entier, ses rumeurs et ses apparences, la pensée et le langage humain, le chant, la danse, tous les arts et tous les artifices, plus de mirages encore que ceux que pouvait faire surgir Morgane sur le mont Gibel pour composer le livre vu et entendu de l'avenir.¹¹⁹

Thus, the new art is hailed as a celebration of the poet's experience ("ce que j'ai ressenti") and of his total freedom (the demand for "une liberté d'une opulence inimaginable"¹²⁰ being translated in "Les Collines" by the destruction of the "beau chef d'orchestre"). Above all, Apollinaire extols the unique genius of the Poet in composing new and surprising combinations -

Un chapeau haut de forme est sur
Une table chargée de fruits
Les gants sont morts près d'une pomme
Une dame se tord le cou
Après d'un monsieur qui s'avale

(lines 181-185)

This transformation of the still-life canvas marks the rejection of the conventions of representation and the triumph of the Poet's ingenuity in uncovering startling new images, thereby confirming Apollinaire's position in "L'Esprit Nouveau et les Poètes" -

L'esprit nouveau ne cherche pas à transformer le ridicule, il lui conserve un rôle qui n'est pas sans saveur. ... Ce n'est pas un art décoratif, ce n'est pas non plus un art impressioniste. Il est tout étude de la nature extérieure et intérieure, il est tout ardeur pour la vérité.¹²¹

Whilst this final sequence hints at the automatic eruption of

pure images from the depths of consciousness (in anticipation, no doubt, of the penetration of the collective psyche - "Profondeurs de la conscience / On vous explorera demain"), the images which crystallise here are, in fact, the product of a highly conscious exploration of the imagination based on the potential metamorphoses of reality. For Apollinaire, this combination of reality and privileged imagination represents the potential of the New Spirit in poetry -

Les jeux divins de la vie et de l'imagination donnent
carrière à une activité poétique toute nouvelle.¹²²

The concluding stanzas of the sequence move much more decisively towards a celebration of discovery, giving figurative expression to the theme of surprise ("La surprise est le grand ressort nouveau"). Particularly striking is the vignette of the car-driver whose odyssey opens up uncharted regions of the imagination

-

Le chauffeur se tient au volant
Et chaque fois que sur la route
Il corne en passant le tournant
Il paraît à perte de vue
Un univers encore vierge

(lines 201-205)

The combination of elements drawn from daily life (car, lift) in images which convey the apocalypse of discovery points not only to the skill of the image-maker but to a degree of self-irony on the part of the poet that is consistent with the modernist tendency towards self-criticism. An effort to debunk the revered Artist-

Hero myth is pursued in the modernist epiphany of the Muse, an image which demonstrates the new rigour with which elements drawn from the most trivial realities can be orchestrated so as to produce a revelation -

Et le tiers nombre c'est la dame
Elle monte dans l'ascenseur
Elle monte monte toujours
Et la lumière se déploie
Et ces clartés la transfigurent

(lines 206-210)

The stanza which concludes this section evokes the exploratory and exemplary nature of what has preceded -

Mais ce sont de petits secrets
Il en est d'autres plus profonds
Qui se dévoileront bientôt
Et feront de vous cent morceaux
A la pensée toujours unique

(lines 211-215)

If the presence of the reflexive form ("... de petits secrets / ... / Qui se dévoileront bientôt") suggests spontaneous discovery, the idea that the plunge into the collective psyche releases an image which erupts in language, independent of the creative will, is largely unacceptable to Apollinaire. Indeed if it is pushed to its logical conclusion (as Breton advocated), it denies poetic genius (an ideal dear to traditionalists but abhorrent to the radical avant-garde) and opens the way to the dehumanisation of art (the post-modernist reign of silence is indeed anticipated by the death of the conductor).¹²³ It follows from this that central

to the "Esprit Nouveau" programme is the desire to balance Revelation with Reason, to show that whilst the imagination produces the shock, Reason commands the execution of the work -

O Soleil c'est le temps de la Raison ardente
Et j'attends
Pour la suivre toujours la forme noble et douce
Qu'elle prend afin que je l'aime seulement

("La Jolie Rousse", lines 33-36)

However, always conscious of the enchantment exercised by the elusive image, the Poet seeks to appropriate power by gaining possession of the Word (recalling the theme of "Poème lu au Mariage d'André Salmon" - "Epris épris des mêmes paroles dont il faudra changer le sens"). Reaffirming the autonomy of the image, he turns to challenge the ascribed meanings of words. Whilst the image alone has the power to shatter the illusion of reality ("... et feront de vous cent morceaux"), the evocation of enduring unfractured thought ("... la pensée toujours unique") celebrates the ultimate victory of the conscious mind over chance and restores power to the creative self. Thus, the notion that discovery is contingent upon creative will is conveyed by the ultimate replacement of the reflexive form ("se dévoileront") by the imperative ("Pénétrez le secret doré"). This is clarified in the following quotation from "La Jolie Rousse" -

Nous voulons vous donner de vastes et d'étranges
domaines
Où le mystère en fleurs s'offre à qui veut le cueillir
Il y a là des feux nouveaux des couleurs jamais vues
Mille fantasmes impondérables
Auxquels il faut donner de la réalité

(lines 21-25)

It is this final triumph of Reason over Revelation which produces, in the closing lines of the poem, the Symbolist recapitulation whose emblem is the rich and inexhaustible flame of discovery -

Des bras d'or supportent la vie
Pénétrez le secret doré
Tout n'est qu'une flamme rapide
Que fleurit la rose adorable
Et d'où monte un parfum exquis

(lines 221-225)

At this point, Apollinaire's work turns full circle, recalling one of the earliest poems, "Merlin et la Vieille Femme". Just as Merlin gave life to the poetic work ("... mon fils mon ouvrage immortel"), inaugurating the creative quest, so the prophet of "Les Collines" transposes the allegory, giving life to a new Muse (a new Calliope for Calligrammes) who rises, transfigured by the flood of light, as the symbol of unity, achievement and optimism, and the guiding light of the poetry of the future.

Pursuing the line opened up by our study of "Les Collines", we can now extend our discussion to include "La Victoire" and "La Jolie Rousse", poems which relate to "Les Collines" in complementary ways.¹²⁴

Whilst the correspondences which we seek to identify operate at the levels of continuity of expression and content, there is a need to acknowledge the specificity of the contextual dimension

(war) and its impact on creative experience. In this respect we are following the poet's lead in structuring Calligrammes in such a way as to reflect the major external upheaval and its impact on his life and art. The subtitle Poèmes de la Paix et de la Guerre 1913-1916 invites such an approach, Apollinaire's ultimate conception of the collection indicating a refusal to divorce creativity from the collective experience of struggle and suffering. Thus, in discussing the final major poems of Apollinaire, we pass from the capital "Collines" in "Ondes" with its contemporary vision of aerial combat, through the chapters of war poetry - "Etendards", "Case d'Armons", "Lueurs des Tirs", "Obus Couleur de Lune", "La Tête Etoilée" (these will be considered in a separate chapter) - to the concluding double address to the reader in "La Victoire" and "La Jolie Rousse". In the rallying cry of "La Victoire", the voices of Soldier and Poet combine to give expression to a redefinition of poetic sensibility and to a bold, modernist search for new forms of language that touch on the radical. In "La Jolie Rousse" the evocation of the formative, decisive war experience reaffirms the complicity of art and life - here the poet makes a plea for the acceptance of experimentation (the exploration of the imagination and the pursuit of image), tempering this with a commitment to lyricism, tradition and human values (goodness, reason).

If Apollinaire insists, from the outset, on the interaction of reality and creative experience, tracing consciousness through a historical framework of reference (the combined pre-war and war periods), the poems we are comparing form an entity that exists largely independently of the other war poems. Having explored Apollinaire's motivation and achievement in the all-embracing poem

"Les Collines", we now move on to examine the preoccupations which underpin "La Victoire" and "La Jolie Rousse". In each poem Apollinaire assesses his art and anticipates the poetry of the future, but in doing so he maps out two separate itineraries - this provides us with much of the material for our discussion. At the same time we recognise that the poems share a common purpose - they are a declaration and confirmation of the poet's position. Ph. Renaud's remarks on "La Jolie Rousse" are illuminating in this respect -

("La Jolie Rousse") couronne l'une des tendances du livre et joue un rôle dont Apollinaire paraît très conscient. Il est l'aboutissement de tout ce qui y est Discours constitué: très logiquement, l'auteur met en scène sa "sortie" et convoque à cette occasion le public dont la présence lui est devenue nécessaire. ... quelque chose le pousse au tête-à-tête avec le public du présent, et cette rencontre a un étrange résultat, plus net encore que dans "Les Collines": celui de figer le poète dans une personnalité paraissant extérieure à l'acte poétique. Ce divorce n'aura jamais été plus sensible qu'ici. ... à vouloir rassembler en un seul Moi le créateur et l'homme social, historique, (Apollinaire) expulse le poète du présent. De même, en cherchant à supprimer la distance entre "les hommes" et lui, il aboutit à un discours à sens unique, de lui à l'auditoire, qui rend malaisée, voire impossible, la communion du Souffle, de la voix. Une fois le poète disparu, le "poème" demeure comme une carcasse où gémit le vent de l'Histoire.¹²⁵

Moving on to the intertextual dimension - the relationships between texts - we note a preoccupation with formal organisation, the effect of which is to accord certain poems a unifying function at the level of the overall collection. In this respect, "La Victoire" and "La Jolie Rousse" play a significant role.

As the penultimate work of Calligrammes "La Victoire" presents, in terms of the organisation of the collection, almost a mirror image of "Les Collines".¹²⁶ Whereas the opening poems of "Ondes" constitute an introduction to "Les Collines", "La Jolie Rousse" - as a summation of the poet's achievements - brings the act of composition to a formal and figurative conclusion with a synthesis that combines personal, human and creative considerations. Thus, whilst accepting that a degree of symmetry links "Les Collines" to "La Victoire" and "La Jolie Rousse" and is evidence of a general concern for the architecture of the collection, we subscribe to the idea that there operates a more subtle structuring of the series than is immediately apparent from the separation of the poems into chronological sections. This more complex network of relationships reflects a level of textual interdependency worthy of further consideration.

In seeking to explore this textual interdependency we require to assess the role of "La Victoire" and "La Jolie Rousse" in pursuing the line traced in "Les Collines" and concluding the cycle of poems which reflect Apollinaire's meditation on aesthetics after 1916. The evidence points to a concerted effort to construct a poetic programme at a time when the collective consciousness is emerging from the chaos of war to confront and define the future.

The time is indeed critical for whilst the older generation - to which Apollinaire belongs by virtue of age and inclination - is casting around to salvage something of the past and accommodate it to the demands of the future, the emerging figures of the younger generation are seeking more radical alternatives which

will ultimately triumph over the old forms. Thus the 1916-1917 period takes us to the frontiers of a new art, one which takes root in the immediate post-war phase.

Around this time a number of factors converge, precipitating a new creative crisis and transferring conflict to the disputed zone of Modernism. The analogy with war experience is valid if partial for whilst Modernism releases its own cataclysm, bombarding the contemporary consciousness and sending shock waves across the fields of creativity, its boundaries are random, its strategy ill-defined and its cause indeterminate.

A term notorious for its "semantic mobility", Modernism requires to be situated in our critical repertory and defined more particularly in terms of its relationship to the New.¹²⁷

Eluding the constraints of historical categories, Modernism leaves no precise chronology but inscribes itself on the consciousness by more subtle means as it recharges the sensibilities. Magnified, Modernism describes a continually self-transforming, self-perpetuating reality, an unstoppable current that is frequently - and wrongly - perceived as discontinuity at the point where it is channelled into diverse manifestations of the New. These, taken together, constitute a single continuing, collective response to Rimbaud's rallying cry ("il faut être absolument moderne"). The difficulty of formulating an all-embracing concept of newness reflects the complexity of the modernist question. Faced with this the critical tendency is to break down the complex modernist whole into as many random fragments. The effect of this is to arrest the cultural dynamics, the obsession with labelling

giving rise to an array of "-isms" which shape perceptions of change and approaches to modern poetry.¹²⁸ Apollinaire himself reveals an awareness of the limited interest of categorisation and, retaining the key terms Orphisme and surnaturalisme, never loses sight of the need for an all-encompassing perspective on aesthetic change -

L'esprit nouveau est avant tout ennemi de l'esthétisme, des formules et de tout snobisme. Il ne lutte point contre quelque école que ce soit, car il ne veut pas être une école, mais un des grands courants de la littérature englobant toutes les écoles, depuis le symbolisme et le naturisme. Il lutte pour le rétablissement de l'esprit d'initiative, pour la claire compréhension de son temps et pour ouvrir des vues nouvelles sur l'univers extérieur et intérieur ...¹²⁹

Each formulation, group and movement nevertheless lays claim to the Modern formula, the constant demands upon the term indicating a struggle for style rather than the pursuit of any single style. This we can confirm by examining the various trends and alignments.

Innovation responds to the conflicting needs for reconciliation, on the one hand, and revolt, on the other. This produces a cleavage - but one that does not preclude cross-fertilisation, being indeterminate and receptive to change and realignment. There are those who seek to reconcile Mallarmean obscurity, transcendentalism and mysticism, with more accessible forms of lyricism. This produces poetry of widely varying temper and tone - there is the neo-Symbolism of Royère, André Salmon's penetration of the fantasy of modern life, the vibrancy and luminosity of the cosmopolitan poetry of Cendrars. More radical

experiments catapult poetry into the modern world as poets exalt the speed and intensity of the collective experience (the Dramatism of Barzun, the Paroxysm of Beauduin, the Futurism of Marinetti). If many of these experiments have their basis in humanitarian and revolutionary ideals, a tendency to produce systematised, codified representations of reality brings them close to dehumanisation and dogma, with the inevitable suppression of the true spirit of the times.

It follows that we can only piece together the mirror of Modernism from a selection of ill-assorted fragments. If its imperfect surface reflects the eclecticism of the collective modernist endeavour, the image it offers is sufficiently transparent to allow the essential modernist profile to be discerned. That is, as a series of forms which reject mimesis, which constantly redefine the relationship between art and life and which strive to secure the autonomy of the poetic imagination.

If the nature of Modernism is to shatter the historical mould and emerge as a more active form of consciousness and praxis, critical descriptions of the phenomenon are largely conditioned by perspectives which favour the diachronic - the evolution of the New across the time series - over the synchronic - Modernism as an autonomous, achronological system - and so, whereas the relationship between Modernism and the New demands to be described by a complex paradigm of conflict, this complexity is frequently passed over and the paradigm replaced by a simplistic model whose function is to redefine difference by means of a range of lexical permutations identifiable with two primary conflict states (Old/New; Past/Future). It is precisely this reduction of a complex

reality to a two-dimensional model that characterises much of Apollinaire's later discussion of creative choices and exposes him to Breton's charge of mediocrity -

... qu'a su dire Apollinaire de cet esprit moderne qu'il a passé son temps à invoquer? Il n'y a qu'à lire l'article paru quelques jours avant sa mort et intitulé "l'Esprit nouveau et les Poètes", pour être frappé du néant de sa méditation et de l'inutilité de tout ce bruit.¹³⁰

Whilst the "Esprit Nouveau" text is undeniably disappointing as a final pronouncement on poetry from one held as the immediate forerunner of the emergent vanguard, in terms of content it represents no significant change of direction.¹³¹ Instead it is an all-encompassing conclusion for a poetic itinerary whose every preceding stage confronts the Great Divide between Tradition and the New - in 1908 -

Je n'ai plus même pitié de moi
Et ne puis exprimer mon tourment de silence
Tous les mots que j'avais à dire se sont changés en
étoiles

...

Pardonnez-moi mon ignorance
Pardonnez-moi de ne plus connaître l'ancien jeu des
vers
Je ne sais plus rien et j'aime uniquement

("Les Fiançailles", lines 28-30, 49-51)

J'ai jeté dans le noble feu
Que je transporte et que j'adore
De vives mains et même feu
Ce Passé ces têtes de morts

("Le Brasier", lines 1-4)

- just as in 1912, in "Zone", the high point of Apollinaire's modernity, where the opening line, by its form (alexandrine) and by its content, conveys both the Subject's attachment to and disenchantment with tradition -

A la fin tu es las de ce monde ancien

From 1914 the notion of a transition between Old and New is invested with actuality and a certain degree of universality by the very turn of social and political events. The effect of this is to lend a historical dimension to the concept of a Great Divide which rends the fabric of subjective and creative experience. As the opening text of the "poèmes de la guerre" of Calligrammes, "La Petite Auto" marks the exodus out of the old world into one threatening and unknown. It reflects an awareness of structural change such as is gained only from the vantage point of experience -

Nous dîmes adieu à toute une époque
Des géants furieux se dressaient sur l'Europe
Les aigles quittaient leur aire attendant le soleil
Les poissons voraces montaient des abîmes
Les peuples accouraient pour se connaître à fond
Les morts tremblaient de peur dans leurs sombres demeures

...

Nous comprîmes mon camarade et moi
Que la petite auto nous avait conduits dans une époque
Nouvelle
Et bien qu'étant déjà tous deux des hommes mûrs
Nous venions cependant de naître

(lines 5-10, 35-39)¹³²

That Apollinaire's output at any given point should reflect the mood of the times is hardly surprising.¹³³ What is more striking in the poems composed after 1916 is the renewed pre-occupation with a debate largely absent from the poetry written at the Front. However, when Apollinaire attempts to restage an absolute experience of transition - such as is implied by the total interaction of subjective, creative and historical realities - his move in placing the contemporary texts, "La Victoire" and "La Jolie Rousse", side by side has the effect of obscuring a vital complexity.

The attempt to reformulate, indeed to wrap up the entire debate in order to bring a final judgement to bear is evident in "La Jolie Rousse". If the opening lines lead up to an exposé of the modernist dichotomy ("Ordre"/"Aventure"), the tendency thereafter to incline towards Order as the supreme, enduring value to which the Adventure of the Modern must bow signals a rejection of even the most tenuous modernist position. "La Victoire", in contrast, anticipates a radical solution to the conflict between Tradition and the Modern, challenging the conservatism of the position assumed in "La Jolie Rousse" with a vociferous commitment to the New. Thus, insofar as these final works in the series represent two coexisting yet distinct axes of Apollinaire's later meditation on aesthetics, the juxtaposition underlines the irreducibility of the Old/New opposition and leads Renaud to identify a double conclusion for Calligrammes -

La proximité (de ces) deux textes dans Calligrammes est révélatrice de l'incertitude profonde que masquent les propos du poète dans "La Jolie Rousse". Avec ce poème, nous sommes arrivés à l'extrémité de l'une des

routes suivies par Apollinaire. ... il en est d'autres, au long desquelles se fait l'expérience du vide, de la solitude, de la désappropriation du Moi, de la perte du temps et de l'espace vivants, de l'inadéquation du langage à une nouvelle réalité.

Cette crise de la poésie inspire "La Victoire".

...

"La Victoire" et "La Jolie Rousse" sont les deux extrêmes auxquels aboutit la poésie de Calligrammes - Apollinaire le sait assez pour faire de ces poèmes la double conclusion du livre.¹³⁴

If much of the evidence points to the usefulness of a comparative study of the works as a representation of the modern polemic, it is no less important to consider to what extent "La Victoire" and "La Jolie Rousse", taken together, are a configuration of the synthesis to which "Les Collines" aspires. What is certain is that these works, like "Les Collines", are drawn into the complex matrix of relationships and correspondences which extend from Alcools to this final stage of the creative itinerary. In this chapter we shall go some way towards uncovering this complexity.

If Apollinaire appears to reserve a privileged place for "Les Collines" in terms of the organisation of Calligrammes, according to it a majesty and authority which carry over into the other sections, it is probably "La Victoire" as the realisation of a more complex and more convincing synthesis that emerges supreme among the later poems to be celebrated by critics for its lyricism

Que le monde, ses bruits et ses fureurs se jettent à l'assaut du poète et de la langue des hommes: Apollinaire en tire un poème admirable, un délire digne de Shakespeare, révélant le fou et le dieu chez le même être à la fois vagissant et capable d'une Parole souveraine. Où trouver une expression plus saisissante de la grandeur de la poésie et de l'irréversible échec du poète?¹³⁵

- and for its value as a poetic manifesto or "interrogation sur les problèmes du langage et sur l'avenir de la poésie" (Tournadre).¹³⁶ Jean Tortel summarises Apollinaire's achievement -

"La Victoire" ... reste sans doute art poétique, morale, manifeste, provocation et lyrisme profond rassemblés en une fulgurante ligne de tir, le texte le plus complet, le plus complexe d'un Apollinaire en proie à ses contradictions et qui, ici, les dépasse.¹³⁷

Electing a similar point of departure, our aim in this study is to reflect the importance of "La Victoire" both in its function as a "déclaration explicite de l'artiste" ¹³⁸ and as a work of considerable subjective depth and emotional intensity.

An essentially programmatic work, "La Victoire" pursues the line of the significant texts of the earlier period,¹³⁹ combining revelation (exploration of the image) with a sustained reflection upon poetic practice (metapoetic content). Thus the poetic voice opening "La Victoire" is subject to the counterpoint of a metapoetic refrain which marks the penetration and, at times, the displacement of the pure image by discursiveness. The orchestration of poetic and metapoetic elements is highlighted more especially by the transition from an opening series of

"poetic" images to a middle section characterised by the exploitation of a non-literary register ("On imagine difficilement ..." - line 17). Whether experienced as direct interference or, alternatively, as a more subtle infiltration of the image by the metapoetic current to the point that the two dimensions become indifferentiable, the constancy of the metapoetic presence identifies the tendency of modernist writing to appropriate the critical function. Hugo Friedrich summarises this point by way of an introduction to his discussion of Apollinaire's poetics -

Depuis E.A. Poe et Baudelaire, les poètes modernes se préoccupent d'une réflexion qui se situe au même niveau que leur oeuvre poétique elle-même. Les raisons n'en sont pas seulement didactiques. Cette réflexion reflète bien plutôt la conviction des poètes modernes que l'acte poétique est une aventure de l'esprit, qui se contemple en train d'agir et qui renforce même la puissance de la poésie par une méditation sur ses modes d'action.¹⁴⁰

Given the tendency of the modernist text to comment upon the revelation and to expose the act of creation, the reference to Icarus in the opening lines is capital in relating "La Victoire" to a series of texts in which an obsession with the myth of Icarus (and related fliers) provides both a subject for poetry and a metaphor for the creative adventure.¹⁴¹ What is more, the presence of transposed mythic elements in "La Victoire" allows us to identify and reconstruct a number of narrative structures common to other poems - for example, a link is immediately forged with "Les Collines" where the transposition of the Icarus myth permits the restaging of the struggle between Past and Future in terms of the conflict of contemporary fliers ("Où donc est tombée ma jeunesse / Tu vois que flambe l'avenir"). Already in 1908

("Les Fiançailles") the association of Icarian and Promethean motifs is central to the cosmic dramatisation of the struggle for pure creation - the raison d'être of the fire poems. From 1916 the Icarus theme is subject to two different motivations, one which relates myth to modernity (in the broadest sense) and one which aligns myth and modernism.

The first of these is exposed in the "Esprit Nouveau" programme. Here Apollinaire identifies myth as a projection of human desire and aspiration. Highlighting the example of Icarus and modern aviation, he posits mythology as a fund of images that scientists - in their search for inspiration - inevitably draw upon. Like the myth-maker, the poet explores the infinite reserves of the imagination, sounds the depths of consciousness and uncovers the dreams to which others will give form and substance -

Tant que les avions ne peuplaient pas le ciel, la fable d'Icare n'était qu'une vérité supposée. Aujourd'hui ce n'est plus une fable. ... les fables s'étant pour la plupart réalisées et au-delà, c'est au poète d'en imaginer de nouvelles que les inventeurs puissent à leur tour réaliser.

L'esprit nouveau exige qu'on se donne de ces tâches prophétiques. ... Les jeux divins de la vie et de l'imagination donnent carrière à une activité poétique toute nouvelle.

C'est que poésie et création ne sont qu'une même chose; on ne doit appeler poète que celui qui invente, celui qui crée, dans la mesure où l'homme peut créer.¹⁴²

In "La Victoire" the Icarus myth is re-examined by the modernist consciousness. From this, as we shall see, the poem

draws its resonance and complexity.

The figure of ingenuity and audacity, Icarus personifies the creative endeavour, his defiance of recognised limits being reflected in the efforts of the modernist to wrench freedom from the dominant mode and, by pushing experimentation to the limits of its potential, to achieve the impossible, to transcend the human and to rival the gods. Given the tendency of modernist writing to perpetuate structures similar to those of myth, we can begin at this point to consider the analogies between mythic and modernist as a first step towards exploring the Icarus myth as a model for the creative adventure which unfolds in "La Victoire".

Icarus dreams of an apocalypse and courts catastrophe. Desire drives consciousness to the edge of a narrow divide which traces as a single line the threshold of discovery ("frontières / De l'illimité" - "La Jolie Rousse") and the precipice of the void ("La mer qui a trahi des matelots sans nombre" - "La Victoire"), forcing the Subject to behold his ideal and to glimpse the shadow of his own destruction.

Assuming his quest in the name of humanity ("...l'homme est à la recherche d'un nouveau langage"), the Imprudent One adopts the radiant mask of audacity and, as he strives to transcend his own (human) limitations and appropriate cosmic power ("Je suis le ciel de la cité"), is swept along by a current which, gathering ever more momentum, precipitates the crisis from which myth draws its significance. In "La Victoire", the crisis element - represented by the theme of blindness - is introduced immediately after the

reference to myth, the resulting juxtaposition determining a degree of semantic ambiguity that is worthy of consideration -

Ailés et tournoyants comme Icare le faux
Des aveugles gesticulant comme des fourmis
Se miraient sous la pluie aux reflets du trottoir

(lines 3-5)

If the effect of versification and the demands of syntax work to dissociate "Icare le faux" and "Des aveugles" - in spite of the comparative term "comme" at line 3 - the proximity of the references to falseness and blindness in terms of the run-on lines 3 and 4 establishes a semantic link which is confirmed by the identification of the theme of blindness with the flier (and, by implication, with Icarus, the original flier) at line 20. Here the shift to italics marks the significance of the insertion both semantically and stylistically (as a discursive element reminiscent of the "poèmes-conversations" of the earlier period)¹⁴³ -

N'avez vous point de jeune aveugle ailé

If the contradictions thrown up by different readings tend to suggest that the Icarus figure is at once related to and distinct from the blind men, the same ambivalence is reflected by the original myth and by the metaphorical value of the theme of blindness. Whilst the blind faith of Icarus, his indifference to human limits, is the yardstick of his folly, his flaw is a crucial positive factor in a quest motivated by a profound desire for insight and self-knowledge. Nevertheless, in stylistic terms, the

introduction of the theme of blindness represents an increase in the conflicting elements which risk paralysing the quest as the spectre of powerlessness impinges on the dream of power. Whilst this gives greater impact to the reality of the risk, as the risk increases so the likelihood of failure is magnified. Thus, the negative interrogative form ("N'avez-vous point ...") is charged with a sense of futility and despair that compounds the falseness of Icarus, for he is false who fails to acknowledge the impossibility of his endeavour. However, the presentation of the flaw is compensated by the strengthening of desire, the subsequent development of the scenario being characterised by a heightening of tension.¹⁴⁴

An initial feeling of helplessness is conveyed by the frantic gestures of the old men ("Ailés et tournoyants ..."), their ant-like frenzy communicating the sense of anguish born of the experience of transition.¹⁴⁵ At this point a sense of disorientation combines with feelings of powerlessness to provoke a sudden outburst of diabolic laughter, laughter masking a desperate plea for understanding ("Soyez indulgents ..." - "La Jolie Rousse") behind an explosion of mockery. The effect of this is to underline the critical and self-critical tendencies of modernist writing.

With the reality of fear, falseness and failure expanding on one side, the Subject prepares to plunge into the unknown. The sensation of vertigo triggered off by this heady combination of trepidation and recklessness describes the state of the modernist mind as it confronts the engulfing wave of the new -

La mer qui a trahi des matelots sans nombre
Engloutit mes grands cris comme des dieux noyés

(lines 69-70)

Having identified the tendency of the structures of modernist experience to imitate those of myth, we can now turn to consider the function of myth in terms of the re-enactment of the more profound subjective fiction. Here, the transition from creative search to personal quest can be traced through the continuing theme of blindness.

Across the corpus of myths divine retribution is frequently dispensed in the form of the ritual blinding of one who infringes a sacrosanct norm, more especially the sexual taboo, a relatively open category which takes in both the horror of Oedipus' crime and the misdemeanour of Tiresias in spying upon the bathing Athena. Capital or trivial, infringement of the sexual code is invariably redeemed and the gods placated through blinding, a sublimated form of castration.

Now, if in "La Victoire" the association of mythic elements and the theme of blindness appears to indicate the exploration of a subjective fiction, this is set against and, to a great extent, masked by the creative crisis. The subjective fiction is thus only intermittently identifiable - for example, at the point where the laughter function is transferred from the blind men (line 6) to the women ("Deux lampes brûlent devant moi / Comme deux femmes qui rient", lines 52-53) and opens out to embrace and penetrate other significant realities ("Ce rire se répand / Partout"), a magnetic force which draws now the creative instinct ("Parlez avec

les mains faites claquer vos doigts"), now the emotional instinct ("O paroles / Elles suivent dans la myrtaie / L'Eros et l'Antéros en larmes"). Here, the eternal love triangle is only momentarily glimpsed through the interaction of the Subject and the complementary forces, Eros and Anteros, for if the positive and negative values mark the boundaries of the conflict experience, the action of the Subject is to deny the reality of the opposition as a first step towards achieving a cosmic synthesis of which the Subject is projected as the radiant pinnacle.

Borne upwards by a dream of omnipotence, the Subject is dazzled by the divine ("Je suis le ciel de la cité"), then, retracing the destiny of Icarus, is irresistibly drawn down ("Ecoutez la mer").¹⁴⁶ Insofar as the sea is the destination to which every myth narrative ultimately tends, the inevitability of the plunge to the sea exposes the permanency of mythic patterns, whilst the implied return to origins ("mer vivante") - echoing the "écume serait mère encore" image of "Les Collines" - underlines the tendency for themes to be double-edged. Thus, the hero's fate becomes his salvation and the catastrophe value is converted into the reality of redemption as the Subject is brought to a state of fuller consciousness. At the same time, modernist writing moves beyond this simple reversal of structures and provokes a semantic collapse whose effect is to abolish the terms of the original opposition. And so, if the typographical arrangement at lines 63-64 tends to reinforce the opposition "ciel de la cité" / "mer", the same semantic values subsequently lose their original significance as a function of modernist synthesis, re-emerging as "La rue où nagent mes deux mains (line 81).¹⁴⁷

As oppositions are swept over and "normal" semantic identity eliminated, relations are redefined in preparation for a more concerted offensive against language. One consequence of this is to reinforce the metaphor of blindness for if meanings are obscured - thereby involving some degree of semantic disorientation ("Qui sait où serait mon chemin", line 85) - so definitions of poetic vision must change. Consequently, blindness, the suppression of the normal faculty, becomes a precondition for vision - sight and insight. And so, whilst the theme of blindness operates within the paradigm of retribution that is exposed in myth, its participation is necessary and salutary, the experience of loss being integral to that of discovery -

Perdre
Mais perdre vraiment
Pour laisser place à la trouvaille

("Toujours", lines 13-15)

In this respect, the structures of the creative experience can be seen to retrace those of the myth scenario for just as Icarus experiences catastrophe and reaches self-knowledge, so the Poet, challenging the complacency of the "gens stupides et tranquilles" (line 18), careers towards the precipice of the modernist void pulled by an irresistible force to the more profound truth which lies beyond -

Ma voix fidèle comme l'ombre
Veut être enfin l'ombre de la vie
Veut être ô mer vivante infidèle comme toi

(lines 66-68)

Now, if at a more direct level of interpretation the states of darkness and blindness suggest the failure of the endeavour, the myth scenario exploits the reversibility of structures and the polyvalency of themes - consequently, ordinary sight becomes an impediment to real reception. This perspective on the myth is fundamental to Breughel's representation of the Icarus narrative insofar as the indifference ("blindness") of the secondary figures to the apocalyptic event becomes a metaphor for the rejection of a significant truth.¹⁴⁸ It is through this essential renewal of the concept of vision that much of the meaning of "La Victoire" is conveyed. The transition from the human faculty to the divine is realised through Icarus who pushes back the frontiers of the imagination. Like his mythic precursor, the poet can realise the impossible and give form to his dream by drawing on the potential of the imagination to uncover startling new configurations of images and on the action of language in opening up new worlds of meaning.¹⁴⁹ As the two interacting forces of the programme exposed in "La Victoire", imagination and language are complicit in a prophecy that embraces vision (image) and naming (poetry) -

La Victoire avant tout sera
De bien voir au loin
De tout voir
De près
Et que tout ait un nom nouveau

(lines 89-93)

The anticipation of the exploration of an autonomous imagination unconstrained by the demands of external reality, such as emerges in "La Victoire", contrasts with the line pursued in "La Jolie Rousse" and the "Esprit Nouveau" lecture, where the

potential of the image is ultimately subject to the demands of reality -

Nous voulons vous donner de vastes et d'étranges domaines
Où le mystère en fleurs s'offre à qui veut le cueillir
Il y a là des feux nouveaux des couleurs jamais vues
Mille phantasmes impondérables
Auxquels il faut donner de la réalité

("La Jolie Rousse", lines 21-25)

"La Victoire" differs significantly in this respect for whilst reality is recognised as the point of departure, the poem proposes the dismantling of familiar frameworks of reference as a preliminary stage in the general desystematisation of values. The following lines illustrate this point -

Crains qu'un jour un train ne t'émeuve plus
Plus
Regarde-le plus vite pour toi
Ces chemins de fer qui circulent
Sortiront bientôt de la vie
Ils seront beaux et ridicules

...

Songe que les chemins de fer
Seront démodés et abandonnés dans peu de temps
Regarde

(lines 46-52, 86-88)

The removal of the system, evoked here in terms of the "mode" ("les chemins de fer / Seront démodés"), will free the object from a constraining relationship with the external world ("Ces chemins de fer ... / Sortiront bientôt de la vie"), restoring its beauty and purity as an image ("Ces chemins de fer ... / ... / Ils seront

beaux et ridicules").150

If the dismantling of the framework of conventions and expectations which structure our experience of reality is a first step towards enabling the object to recover something of its original autonomy, the pursuit of a total rupture between the world and the text implies the rejection of the mimetic function of art, a rejection determined by the desire to restore purity to creation and to make the work a self-determining entity existing beyond the sphere of influence of external reality. In "La Victoire" this takes the form of a programme founded on the absolute rights of the imagination. Through this we can detect a move by Apollinaire to align himself with modernist writing. However, this is more a gesture than the sign of a solid commitment, the priority accorded to the principles of the New Spirit, whether in the 1917 lecture or in "La Jolie Rousse" and "Les Collines", pointing to Apollinaire's uncertainty in the face of the radically modern, and to his reluctance to push experimentation to its limits.

The more manifest image elements have allowed us to gain an initial picture of the orientations and preoccupations of the poet. We can now turn to consider the power of the imagination to infiltrate the more purely poetic (and hermetic) sequences of the work.

The priority accorded to the imagination throughout the poem is anticipated in the opening line by the evocation of the dream state -

Un coq chante je rêve et les feuillards agitent

The position of the phrases "Un coq chante" / "je rêve" indicates a reversal of the expected order. Whereas the cockcrow traditionally represents interference,¹⁵¹ in "La Victoire" the literary convention loses its rights as a function of the reversal of the normal order (dreaming interrupted by the cockcrow) and the insistence upon the permanency and autonomy of the dream state. Here, dream persists through the cockcrow and pervades reality, ultimately dissolving the boundaries between the dream state and the state of wakefulness. This characteristically modernist experience of indifferentiation is subsequently pursued through a thematics of fluidity as oppositions are swept away and conventional meanings abolished.

The inevitable impact of reality losing its rights is to discharge language of its role in establishing what is an arbitrary relationship between word and meaning. This is indeed the poem's point of departure for the opening line subverts the role of the sign to refer us to a specific reality external to the text, thereby establishing the autonomy of the image and underlining linguistic experimentation as a major axis of the avant-garde drive to free language and transform the image.

Anticipating Reverdy's description of the image as the product of the clash of contrasting realities¹⁵² - a definition which was to become common currency among the emerging post-war groups - certain images confer the status of modernist oracle upon the imagination -

Ne sors plus de chez moi diamant qui parlais
Dors doucement tu es chez toi tout t'appartient

("La Victoire", lines 7-8)

Tous sont morts le maître d'hôtel
Leur verse un champagne irréel
Qui mousse comme un escargot
Ou comme un cerveau de poète
Tandis que chantait une rose

("Les Collines", lines 191-195)

If the strangeness or surprise potential of the image has the greatest initial impact upon the sensibilities, this can be related to the consistent tendency of the modern - of which Lautréamont's "rencontre fortuite du parapluie et de la machine à coudre" is the famous forerunner - to favour highly concrete elements. Whilst this prefigures ideas germane to the Surrealist programme, it also reflects two major modernist preoccupations already apparent in "La Victoire" - the rejection of abstract, too purely poetic forms of expression as a first step towards dismantling the literary hierarchy, and an awareness of the spontaneity and force of the image (this prefigures Apollinaire's reflection on an aesthetic of surprise in his lecture of November 1917). Moreover, in his evocation of the rapidity of the word - "La parole est soudaine et c'est un Dieu qui tremble" (line 73) - Apollinaire appears to anticipate one of the main avenues of Surrealist exploration, that of automatic writing, a practice which consists in noting down images following the principle that "la vitesse de la pensée n'est pas supérieure à celle de la parole".¹⁵³

Whilst Apollinaire is able to predict a highly experimental form of poetic activity, his own position is more aligned with that of Reverdy, for whom the image remains the product of a purely conscious exploration of the imagination.¹⁵⁴ Certainly, it is Apollinaire's skill in combining research into the potential of the image with naturalness of expression and thereby achieving a fluidity of style that makes "La Victoire" a masterpiece of synthesis that contrasts with the incorporation of a sequence of somewhat mannered "surrealist" tableaux in "Les Collines".

If the exploration of the image serves to magnify the divorce of language and reality, the assault on linguistic form which "La Victoire" proposes traces the logical conclusion of the experiment and, as such, prefigures the action of the postmodernists in moving towards a total emptying of the consciousness. Nevertheless, if Apollinaire's attempt to agitate for more radical choices is experienced as a premature manifestation of Dada, or, received as a mere parody of Dadaist art, his programme is but a modest interpretation of the Dadaist drive to desecrate the ideals of good taste and wreak maximum destruction on form in an ecstasy of nihilism.¹⁵⁵ Indeed, by eliminating the reference to Dadaism, we can explain the use of shock tactics in terms of a strategy which is aimed at shaking the reader out of his complacency as an initial stage in the preparation of a wide-scale, more concerted modernist offensive against language and form. Whilst the introduction of the values of incoherence and disorder anticipates a more forthright assault on the sacrosanct, the resulting cacophony is symptomatic of a more deep-rooted discontent with established forms of expression, a discontent which, if it is expressed in

terms of a desire to abolish the constructs of sociability in a celebration of disorder, fuels the drive towards new and dehumanised art forms. Breton clarifies this point -

Apollinaire a ... pressenti quelques-unes des raisons de l'évolution moderne et il faut reconnaître qu'il a toujours réservé aux idées nouvelles un accueil enthousiaste. Que son amour du scandale l'ait entraîné à défendre les innovations les plus douteuses comme certain poètes onomatopéiques tout à fait insignifiants dont il faisait, sur la fin de sa vie, grand cas ... cela ne parvient pas à me dissimuler cette horreur qu'il montra de la stagnation sous toutes ses formes ... 156

Thus, at the risk of having "La Victoire" dismissed as frivolous - we note, indeed, that Apollinaire corrects P. Albert-Birot, affirming that the text is "(une) chose très sérieuse"¹⁵⁷ - the poet expresses the modernist desire to experiment with language and explore its possibilities in order, not only to shock the reader and recharge his sensibilities,¹⁵⁸ but also to confront grammarians with surprising new forms and hasten a global definition of contemporary language. Renaud evokes Apollinaire's achievement in this respect -

Entre les sons bruts et la parole divine, il y a des degrés, des réalités intermédiaires. Le nombre élevé de ... motifs contribue à enrichir l'éventail de l'univers sonore, à souligner la richesse de ses possibilités, le caractère énigmatique de ses manifestations ... On est tenté de dire que, dans "La Victoire", il prend pour thème (richement orchestré) l'immensité du monde sonore, qui déborde les possibilités d'intégration des "vieilles langues".¹⁵⁹

As the framework of conventions is dismantled and the multiple forms of utterance, long exploited by the waning

"vieilles langues", silenced, linguistic forms are freed from a
constraining relationship with convention - semantic and social -
and become autonomous -

Et ces vieilles langues sont tellement près de mourir
Que c'est vraiment par habitude et manque d'audace
Qu'on les fait encore servir à la poésie

...

On veut de nouveaux sons de nouveaux sons de nouveaux sons
On veut des consonnes sans voyelles
Des consonnes qui pètent sourdement
Imitez le son de la toupie
Laissez pétiller un son nasal et continu
Faites claquer votre langue
Servez-vous du bruit sourd de celui qui mange sans civilité
Le raclement aspiré du crachement ferait aussi une belle
consonne
Les divers pets labiaux rendraient aussi vos discours
claironnants
Habituez-vous à roter à volonté

(lines 23-25, 32-40)

Language is thus restored to its original purity. Appropriately
described by the metaphor of silence, this pure state of the
language is the very antithesis of the sham, hollow silence of
mimicry ("Ma foi les gens s'habitueraient vite au mutisme / La
mimique suffit bien au cinéma"). Instead, it is the resounding
echo of the rich, unfathomed depths of language that promises a
fuller, more perfect expression of Self. It is this intimation of
a radical redefinition of the relationship between interpretation
and naming, vision and poetry that makes "La Victoire" the most
promising indication of the direction Apollinaire's poetics might
have taken after 1917.¹⁶⁰

As it pursues the exploratory dimension of "Les Collines", "La Victoire" takes Apollinaire's art to the brink of the modernist adventure, injecting poetry with a spontaneity and enthusiasm largely absent from "Les Collines". If snatches of lyricism reminiscent of "Les Collines" expose an inevitable tapping of sources of anguish and longing, the expression of self-doubt in "La Victoire" is but an occasional counterpoint punctuating a more radical programme which engages the commitment of the poet to the making of the modern.¹⁶¹

"La Jolie Rousse" proposes an antidote to the potency of "La Victoire". Although this final poem in the collection does not directly contradict the orientations of "La Victoire", it does go a considerable way to compromising its potential insofar as certain key ideas re-emerge significantly modified - this, as we saw, is particularly true of the role of the imagination. Above all, "La Jolie Rousse" defuses the impetus for renewal which characterises "La Victoire", sweeping over the complexities of the modernist situation in an opening declaration remarkable as a summation of the poet's life and experience, and one which combines the tones of self-assertiveness with a sense of finality.

Whilst the reader is borne along on a rising tide of confidence from the declamatory opening to the declaration "Je juge cette longue querelle de la tradition et de l'invention", the effect, in stylistic terms, is to operate a series of reductions in respect of the preceding text. The most significant of these in terms of genre (N. Frye) is the replacement of the mythic dimension of "La Victoire", where the narrative focuses upon the figure of Icarus transposed, by the human order ("Me voici devant

tous un homme plein de sens"), the abandonment of the search for traces of the inhuman in favour of the pseudo-realism of autobiography indicating a significant deviation from the modernist course.

A parallel reduction is operated at structural level in terms of the replacement of the complexity of the modernist temper by simplified forms of expression. This is illustrated, in particular, by the importance accorded to antithetical reasoning in the identification and structuring of the conflict between Order and Adventure. Whilst a valid parallel may be drawn, in this respect, between this first section of "La Jolie Rousse" and the entire opening sequence of "Les Collines", the themes of vision and understanding are now reset in a more strictly temporal mould such as is expressed by the qualifying "Connaissant la vie et de la mort ce qu'un vivant peut connaître". Moreover, in terms of structure, the elaboration of a logic of opposition typifies a mode of (unmodernist) writing whose effect is to paralyse the essentially dynamic, complex reality of poetry, reducing it to a series of primary antinomies ("vie"/"mort", "douleurs"/"joies", "idées"/"langages", "Artillerie"/"Infanterie", "meilleurs amis"/"effroyable lutte", "ancien"/"nouveau", "tradition"/"invention", "Ordre"/"Aventure").¹⁶²

It is perhaps in terms of content and perspective that the greatest disparities between "La Victoire" and "La Jolie Rousse" emerge. Certainly, the opening sequence of "La Jolie Rousse" marks a significant contrast with the line pursued in "La Victoire" insofar as the self-identification "Me voici ... un homme plein de sens" is an epitaph to the very complacency which

is denounced in "La Victoire" in the "gens stupides et tranquilles". Thus, the current which charges poetic space in "La Victoire" is removed, or, at least, counteracted by the presence of "La Jolie Rousse". Here, the expression of nostalgia ("Et ma jeunesse est morte ainsi que le printemps") and a desire for respite neutralise action, all praxis being relegated to the past as a function of the repeated past participle ("Ayant éprouvé", "Ayant su", "Ayant pas mal voyagé", "Ayant vu", "Ayant perdu"). If, in reinstating the persona of the poet, "La Jolie Rousse" touches on the solipsism of "Les Collines", a marked swing to the anecdotal and considerable investment in the specificity of autobiography signal a significant detour for Apollinaire's poetics. Self-presentation gives way to a more deliberate form of public address that engages the second person ("Vous dont la bouche est faite à l'image de celle de Dieu"), then lapses into a plea for acceptance and understanding -

Soyez indulgents quand vous nous comparez
 A ceux qui furent la perfection de l'ordre
 Nous qui quêtions partout l'aventure
 Nous ne sommes pas vos ennemis

(lines 17-20)

Whilst this search for recognition and reassurance is an offshoot of the quest for self-knowledge, it also exposes something of the interaction between different levels of identity. The most obvious of these - following the programmatic line of the later poems - is creative identity. Now, a comparison of "La Victoire" and "La Jolie Rousse" along these lines forces us to confront the complexity of Apollinaire's poetry, for whereas "La Victoire" traces the way of the modern, "La Jolie Rousse" marks the point

beyond which the poet will not venture, the abyss of the unknown from which he hastens back, trading the challenge of experimentation for the security of reconciliation and integration. This insistence on the value of acceptance places "La Jolie Rousse" in direct opposition to "La Victoire", where the Poet-Hero actively renounces the accolade of the past and approaches the present as a period of solitary experimentation in the knowledge that the new forms of expression will ultimately find acceptance

-

Avance et soutiens-moi je regrette les mains
De ceux qui les tendaient et m'adoraient ensemble
Quel oasis de bras m'accueillera demain

("La Victoire", lines 74-76)

He recognises, by the same token, that access to modern forms is gained only through initiation and that reception demands the active participation of the reader in a shared creative experience ("Connais-tu cette joie de voir des choses neuves"). Consequently, in modernist terms, the desire for reconciliation, the longing for a return to the status quo and the apology of Order that define the conservatism of Apollinaire's final statement in Calligrammes represent a near-total compromise of the creative potential explored in the preceding text.

The moderation "La Jolie Rousse" represents may, to some extent, be accounted for by external factors which, largely excluded from "La Victoire", now intervene.

If the detractors (Breton) and the more sceptical members of the Apollinaire coterie (Soupault) consider the position assumed

in the later period to be indicative of the poet's anticipation of public honours, this biographical element, whilst it cannot be eliminated from any discussion of Apollinaire's motivation, provides not the only, nor indeed necessarily the most significant explanation.¹⁶³ It is in fact by retaining a broader perspective that we can relate what effectively constitutes a change of emphasis - insofar as the exploration of the creative domain in "La Victoire" gives way to self-preoccupation in "La Jolie Rousse" - to the influence of a combination of social, historical and personal factors.

The effect of the references to the war experience in the opening section ("Ayant vu la guerre dans l'Artillerie et l'Infanterie", "Ayant perdu ses amis dans l'effroyable lutte") is to restore the rights of history and to reveal the poet's awareness of the impact of external factors on the creative act. Inasmuch as the poet is implicated in the historical processes which condition the writing experience, acts and is acted upon, the social self is formed and continually re-formed, coexists with and - as "La Jolie Rousse" shows - at times ousts the creative self. It is thus in terms of a swing away from a discussion of creativity, one which occurs in response to the desire of the poet to reaffirm social identity, to reinstate history and to make the poem ultimately interchangeable with reality, that the difference between the two texts can be grasped.

The action of the creative self - thrown into relief by the metapoetic perspective of "La Victoire" - and the presence of the social self - emerging through a series of exploits in "La Jolie Rousse" - highlight the operation of two significantly different

time systems. Whereas in "La Victoire" the creative self appropriates the synchronic system of modernism, is active within a privileged zone functioning independently of external (normal) chronology, in "La Jolie Rousse", the emergent social self is dependent upon the diachronic series (historical time), but is no less subject to the demands of the internal, achronological system which is the poem's vehicle for expression. Thus, whilst external factors play a part in the reconstruction of social identity within the text, the repeated plea for integration ("Soyez indulgents", "Ayez pitié de moi") expresses the permanency of the creative programme, a programme whose objectives are constantly modified in line with the importance accorded to the social self.¹⁶⁴ It is at this point that the creative and social dimensions converge to give rise to a new moral preoccupation, exploited here through the theme of goodness.¹⁶⁵ Whilst this is an indicator of a persisting humanist tendency to which the war experience gives renewed impetus, in poetic terms, its significance derives from the tendency of the later works, "La Jolie Rousse" and "Les Collines", to counter the modernist trend towards dehumanisation that is signalled in "La Victoire" by the emptying of language (a forerunner to the postmodernists' emptying of consciousness).¹⁶⁶

If the reaction of the poet confronted with the crisis of modernist experience is to deflect the issue and to bypass the creative self in a concerted effort to reconstruct social identity, the emphasis on the public self in "La Jolie Rousse" in no way compromises the function of the text as a vehicle for the continuing search for identity that unites all the works. Whilst much of the anguish related to this profound, ongoing search is

masked by the "public" tenor of "La Jolie Rousse", the personal crisis swells momentarily as the poet hesitates between nostalgia and refound confidence -

Voici que vient l'été la saison violente
Et ma jeunesse est morte ainsi que le printemps
O Soleil c'est le temps de la Raison ardente

(lines 31-33)

The constant mediation of the principal themes of the crisis emerges through the identification of the creative self with a state of transgression ("Pitié pour nos erreurs pitié pour nos péchés"). The unfolding of the debate over Order and Adventure in terms of the opposition of Good ("la perfection de l'ordre") and Evil ("... nos erreurs ... nos péchés"), recalling a similar treatment of the personal crisis in "Zone" and "Les Collines", has the effect of marginalising the innovator, thus the creative adventure emerges, by implication, as a state of dis-order and one hostile to the broader consensus. The transposition of the modernist crisis in terms of the moral antithesis is revelatory for if the association appears improbable it does convey the idea that modernist experimentation operates outside of the sacred order of things. In this way, recourse to the theme of transgression defines the experience of the Subject on the threshold of the future ("... nous qui combattons toujours aux frontières / De l'illimité et de l'avenir") and confirms the convergence of modernist exploration and self-conception in terms of action that presents a significant divorce from more widely-held norms.

At this stage, we require to link "La Jolie Rousse" to "La Victoire" and "Les Collines" and, if not bring some judgement to bear, then at least clarify the relationship between the works.

The juxtaposition of "La Victoire" and "La Jolie Rousse" remains disconcerting insofar as the terms of the "double conclusion" (Renaud) are in such marked and irreducible contrast. "La Victoire" re-enacts the contemporary struggle, sketching the trajectory of the new in detached, enigmatic lines which accord greater autonomy to each idea and greater intensity to its expression. Its freer organisation promises none of the reassuring, definitive resolutions proposed by "La Jolie Rousse" as it bypasses the complexities of the modernist paradigm to arrive at an absolute separation of the dimensions of Tradition and Adventure.

A comparison of "La Victoire" and "La Jolie Rousse" on the basis of style and content leads us to account for the irreducibility of the juxtaposition in terms of a motivation which, if largely masked by the tendency to group works according to a basic chronological plan, is fundamental in determining that certain poems should be placed together ("La Victoire"/"La Jolie Rousse") and others apart ("Les Collines"). Evoking Calligrammes as a "splendide collection de météores", Breton rightly observes that "l'ordre des poèmes n'est pas indifférent".¹⁶⁷ Already, our study of "Les Collines" has allowed us to take this further and identify a preoccupation with the architecture of the collection as the initial formal point of convergence of Alcools and Calligrammes - in both instances this involves the placing of a pivotal work towards the head of the collection.¹⁶⁸ Retaining the

idea of a formal link between two independent collections, we can turn back to Calligrammes and consider at greater length the juxtaposition of "La Victoire" and "La Jolie Rousse", and the relationship of both works to "Les Collines".

The more complex network of relationships which emerges from the association of these three works determines a certain degree of confusion in the mind of the reader as to Apollinaire's final position. If ambiguity plays a fundamental role at the level of reader reception, it also characterises the experience of the poet confronting a series of choices, and thus constitutes an essential theme of "La Victoire". Particularly apposite here is the image of the multi-headed hydra which, if it pursues the themes of ubiquity and global perspective central to the key "hill" image of "Les Collines", is equally suggestive of dissemination, divergence and, inevitably, ambiguity, the operation of the pun throwing into relief both the literal and metaphorical values of "têtu" -

O voix je parle le langage de la mer
Et dans le port la nuit des dernières tavernes
Moi qui suis plus têtu que non l'hydre de Lerne

(lines 78-80)

The hill and hydra images link "Les Collines" and "La Victoire" in terms of a figurative representation of the theme of vision. However the idealistic dream of power unfolding in the first work is cut short in "La Victoire" by the more troubling image of the sea monster whose multiple eyes reflect the shattered image of creative reality thrown up by the modernist debate.

"Les Collines" aspires to a synthesis of Old and New - the ultimate death of the conductor represents, not as Renaud suggests "le masque du vide",¹⁶⁹ but an attempt to overrule Order and push back the frontiers of exploration, whilst the closing stanzas of the poem reaffirm the intensity and permanency of lyricism and Symbolist-inspired imagery. The closing poems of Calligrammes expose conflicting perspectives and this can be perceived textually (in "La Jolie Rousse") and intertextually (by comparing "La Victoire" and "La Jolie Rousse"). Thus, "La Jolie Rousse" can stand alone as a review of the Order/Adventure conflict or can be contrasted with "La Victoire". Whereas "La Victoire" explores the scope and potential of the new poetry, announcing exploration of the imagination and experimentation with new language forms as its major axes, "La Jolie Rousse" turns to past achievements, anticipating a future shaped by Reason and the reconciliation of Adventure and Tradition.

Seen from this angle "La Jolie Rousse" emerges less as the antithesis (and negation) of "La Victoire" than as its inevitable corollary, for whereas Apollinaire traces the possible outlets of the modernist struggle in "La Victoire", he is faced with the complexities of a system which he can neither fully embrace nor pursue to a point of realisation. His move is to smooth out these complexities. Whilst some degree of continuity is perceptible in terms of lyrical expression and theme (the imagination remaining a fertile source for the poets of the future, for example), the essential interest of the poet in "La Jolie Rousse" lies in retrieving the creative self from the brink of the modernist unknown. This oscillation between the two poems precipitates a more profound structural scission whereby the complexity of "La

"Victoire" is reduced to an essentially two-dimensional argument by the presence of "La Jolie Rousse". This effectively allows the poet to bow out of experimentation and, opting for "la perfection de l'ordre" as an ideal, to turn back on the road which leads to the extreme point of the modernist adventure.

The refusal to push the "Victoire" initiative to its logical conclusion, combined with a reluctance to surrender unconditionally to the modern, produces the mosaic of styles to which each of the later poems contributes. If the emergent disparities reflect the multi-faceted surface of modernist writing, they also highlight the individuality of Apollinaire's compositions after 1916, a factor which Claude Debon attributes to the poet's preoccupation both with giving shape to poetry's future and with assuming a prominent position amongst his contemporaries.¹⁷⁰ It is the desire for reconciliation which determines the reaffirmation of the personal self over the creative presence of "La Victoire" and the final swing back from the radical and potentially nihilistic to more solidly human values in "La Jolie Rousse", the debate - if not its outcome - being largely prefigured in "Les Collines" by the cleavage between the moral quest ("bonté", "souffrance") and the dehumanised forms explored in the dream sequence. With the closing lines of "La Jolie Rousse" we are returned to "Les Collines" as poetic expression embraces a Symbolist-inspired evocation of intuition. The link between the two poems - as an intimation of the conclusion of the series in favour of tradition and moderation - is reinforced by the exploitation of certain lexical similarities and confirmed through a striking association of images -

Ses cheveux sont d'or on dirait
Un bel éclair qui durerait
Ou ces flammes qui se pavanent
Dans les roses-thé qui se fanent

("La Jolie Rousse", lines 40-43)

Des bras d'or supportent la vie
Pénétrez le secret doré
Tout n'est qu'une flamme rapide
Que fleurit la rose adorable
Et d'où monte un parfum exquis

("Les Collines", lines 221-225)

Our aim in this opening chapter was to lay the foundations for a study of Apollinaire's poetry across the diachronic series spanned by Alcools and Calligrammes. Our study of "La Chanson du Mal-Aimé" and "Les Collines" has enabled us to trace the beginnings of a concerted struggle for style. Thus, we have explored the conflicts faced by Apollinaire in his pursuit of the modernist temper, conflicts which, if never brought to an ultimate point of resolution, are actively embraced and persuasively sounded by the poet.

We began our study, not with the poems which mark the chronological beginnings of Apollinaire's search for expression, but with "La Chanson du Mal-Aimé", Apollinaire's major lyric achievement of the early period. Here the complex orchestration of different, often dissonant, styles, tones and registers reflects the conflicts Apollinaire assumes in exploring a deeply

personal form of modernist lyricism that consolidates the break with Symbolism whilst reaffirming ties to a Great Tradition that extends from medieval romance to romanticism, embracing Villon as it does Verlaine.

In seeking to establish a link between the opening and closing phases of Apollinaire's composition, we placed "La Chanson du Mal-Aimé" - the work which consecrates Apollinaire's search for modernist expression - alongside "Les Collines" - the poem Apollinaire intends as a definitive, all-embracing statement of his position after 1916. Drawing together the conflicting motivations which inspire the modernist initiative in "La Victoire" and "La Jolie Rousse", "Les Collines" offers a perfect reflection of the complex, ambiguous and, at times, anomalous response that modernism engages.

A comparative approach enabled us to highlight the role of the quest narrative in establishing a structuring framework in these poems, one that lends a unifying resonance to Apollinaire's search for identity, love and poetry, whilst remaining sufficiently flexible to allow us to account for the series of shifts and adjustments which underpin the development of Apollinaire's poetics.

Having established the importance of the quest model at two quite separate stages in the development of Apollinaire's art, we must now extend our study of the quest narrative to other major phases of composition as a first step towards assessing aspects of continuity and change and their impact on the shaping of a highly individual modernist venture.

It is with this aim that we turn to the earliest programmatic works for it is here that the quest model has its origins. In discussing the poems composed around the turn of the century we shall pursue two main lines of inquiry. The first is defined in terms of the permanency of the quest model, the emergence of a quest framework in "La Chanson du Mal-Aimé" and "Les Collines" justifying a related study of the early poems where - elements of medieval inspiration being at their most marked - the quest crystallises as form and expression. The second line of inquiry traces the beginnings of a modernist initiative and examines the role of the early poems in launching a quest which combines the search for modernist expression independent of the prevailing Symbolist canon with the search for Self and the beginnings of an exploration of desire that finds its fullest, most powerful expression in "La Chanson du Mal-Aimé".

END-NOTES

1. Genette includes in his definition of "paratexte" (Palimpsestes, p. 9) prefaces, introduction, dedications, titles and illustrations. We note how rich "La Chanson du Mal-Aimé" is in terms of paratextual features. It comprises four titles (of which three function as subtitles), dedication, epigraph, typographical variants, as well as references to related genres ("intertexte").
2. P. Zumthor, Essai de Poétique Médiévale, p. 73.
3. We owe this information to L.-C. Breunig whose findings are published in La Table Ronde, September 1952.
4. O. Ducrot and T. Todorov, Dictionnaire Encyclopédique des Sciences du Langage, p. 95.
5. Zumthor, p. 84.
6. "La Chanson du Mal-Aimé" as a title, may constitute a variation on the "chanson de malmariée" (evoked by Zumthor, pp. 263-264), with a significant transfer being operated at the level of the sexual identity of the Subject.
7. The octosyllabic line is a feature of "La Chanson du Mal-Aimé" and of the poems of "Le Médaillon toujours fermé", as is the construction over seven sequences (or "chapters"). This lends all the more significance to Apollinaire's description of the works of "Le Médaillon" as "ces poèmes qui forment un petit roman guerrier" (OC IV, p. 522) and indicates an enduring desire to balance the demands of fiction and poetry within a unifying medieval framework. The reconciliation of narrative and lyrical in Apollinaire's production allows us to draw a further parallel with the works of the medieval authors, in particular Chrétien de Troyes whose recourse to the octosyllabic line fulfilled the demands of oral performance ("Plein de ressources orales pour le 'récitateur', il est grâce diverse, mouvement naturel, chant discret ou insistant, toujours complice de la mémoire. Jamais il ne pèse dans l'expression de l'essentiel ni dans les inventions de l'ornement. Familier, didactique ou dramatique, le dialogue emprunte avec aisance cette forme qui peut être aussi bien raison que poésie" - J.-P. Foucher,

Les Romans de la Table Ronde, p. 24). Pursuing the analogy between modern and medieval works, we recall the oral composition which Apollinaire claimed preceded the writing stage - "j'aime beaucoup mes vers, je les fais en chantant" (OC IV, p. 493, letter of 30 July, 1915 to Madeleine); "Je compose généralement en chantant sur deux ou trois airs qui me sont venus naturellement ..." (OC IV, p. 768, letter of 19 July 1913 to Henri Martineau).

8. Genette, p. 8.
9. Fragments of myth and legend are constituent elements of the intertext and are grouped by Genette in terms of the practice of allusion which he defines as "un énoncé dont la pleine intelligence suppose la perception d'un rapport entre lui et un autre auquel renvoie telle ou telle de ses inflexions, autrement non recevable" (p. 8).
10. For Zumthor the central theme of the dawn song is "... le retour de l'aube, annoncé par le guetteur et qui va séparer les 'fins amants', leur laissant soit la tristesse, soit l'espoir d'une nuit prochaine" (p. 264).
11. "... l'histoire de la poésie est une surprenante confirmation du principe d'analogie: chaque oeuvre est la négation et la résurrection, la transfiguration des autres" - Octavio Paz, Point de Convergence, translation of Los Hijos del Limo, Gallimard, p. 95.
12. Umberto Eco, L'Oeuvre Ouverte, translation of L'Opera Aperta, Editions du Seuil, p. 93.
13. See J. Cohen, Structure du Langage Poétique, p. 64.
14. These lines are further discussed on pages 75-76.
15. L'Enchanteur Pourrissant (ed. Burgos), p. 126.
16. O. Paz, pp. 18-19.
17. "Sur la Peinture II" in Les Peintres Cubistes.
18. Helen Beale, "Remarques sur Quelques Strophes des 'Collines'" in GA 15 (RLM 1980).
19. See our discussion of the poems of "Ondes" in chapter 5.

20. OC IV, p. 697.
21. The term "désir" appears interchangeable with the references "amour" and "ardeur", values which tend to qualify the love quest and the creative endeavour respectively. This accounts for the predominance of "désir"/"amour" in "La Chanson du Mal-Aimé" as opposed to the association "désir"/"ardeur" that is linked to the imagery of flame in the 1908 works and in "Les Collines".
22. Eco, p. 69.
23. Paz, p. 88.
24. "Sur la Peinture III" in Les Peintres Cubistes.
25. OC IV, p. 686.
26. Jean Burgos, Pour une Poétique de l'Imaginaire, p. 128.
27. "Sur la Peinture I".
28. Ducrot and Todorov, pp. 398-401.
29. Ducrot and Todorov, p. 323.
30. Zumthor, p. 82.
31. In L'Ancien et le Nouveau ("Le Livre et la Vie") Marthe Robert explores the way in which the legendary is run up against real life in Cervantes' Don Quixote de la Mancha. The same process underpins "La Chanson du Mal-Aimé".
32. Jacques Roubaud, Graal Fiction, p. 72.
33. One exception to this general rule is ideogramme form which reveals a more advanced stage of textual openness, allowing the reader to select any one of a number of possible openings into the text ("Lettre-océan").
34. Albert Béguin and Yves Bonnefoy, La Quête du Graal, p. 51.
35. The medieval convention whereby adventures begin in Spring is given fuller consideration in the context of our study of the "Aubade" on page 61.

36. Zumthor, p. 86.
37. La Prise d'Orange, Editions Klincksieck, p. 44.
38. Zumthor, p. 83.
39. Zumthor, p. 88.
40. "C'est aussi une parodie de la femme et de l'amour dans ce chœur de poules - après la putain du début - et de grenouilles ..." in "'La Chanson du Mal-Aimé', Semblance et Ressemblance", GA 16 (RLM 1983).
41. Zumthor, p. 356.
42. Further examples of the use of the direct article to convey the protagonist's uniqueness include the following titles - "Le Larron", "L'Ermite", "Le Voyageur", "L'Emigrant de Landor Road" and "Le Musicien de Saint-Merry".
43. In the same vein, Cl. Morhange-Bégué lends considerable attention to the reference "demi-brume" -

L'expression, qui pourrait sembler relever d'un souci de précision, s'avère en fait un monument d'imprécision. Le choix de "brume" plutôt que de "brouillard" est significatif, car il oriente le lecteur vers le monde de la rêverie et de la Nature plutôt que vers celui de la ville et de la météorologie; la brume est, en effet, le domaine des apparitions. Qu'est-ce que donc la demi-brume? Un univers encore moins réel, puisque la brume n'est pas une quantité mesurable. L'expression atmosphérique se trouve donc renouvelée au profit de la suggestion d'un monde du possible.

("La Chanson du Mal-Aimé" d'Apollinaire, p.40)

44. Zumthor, p. 355.
45. A similar structure is traced by Bruno Bettelheim in his analysis of the fairy tale (The Uses of Enchantment, "The Importance of Externalisation"). In both cases the inception of the adventure in the real world is essential to the process of naturalisation and rationalisation.

46. The Pied Piper figure recurs throughout Apollinaire's work - (perhaps most obviously in "Le Musicien de Saint-Merry" (see chapter 5)). This confirms the assimilation of elements of popular culture.
47. Zumthor, p. 356.
48. ibid.
49. Scott Bates identifies "Les Collines" as a post-1916 composition in "'Les Collines', Dernier Testament d'Apollinaire", GA 1 (RLM 1962).
50. A general description of techniques of allegory is given by Ducrot and Todorov (p. 330), whilst a more thorough discussion of the role of allegory in the medieval text is to be found in Zumthor (p. 128).
51. The principle of cumulative comparison exposed in "Les Collines" constitutes a simplification and condensation of the more complex series of antagonisms and conflicts which operate in "La Chanson du Mal-Aimé".
52. L. Somville's discussion of "termes médiateurs" (GA 16, p. 33) provides some further clarification of techniques of convergence in "La Chanson du Mal-Aimé".
53. In this respect, "Les Collines" echoes the theme of "Liens", expressing something of the complexity of feelings and of the tension between yearning for the past and the demands of the future.
54. André Breton, Situation du Surréalisme entre les Deux Guerres, Edition de la Revue Fontaine, Paris, 1945, no pagination.
55. G. Genette, "L'Or Tombe sous le Fer" in Figures, pp. 37-38.
56. See Michel Butor's study of these lines in "Monument de Rien pour Apollinaire" in Répertoire III.
57. Questions of validity and cultural "vraisemblance" are studied at length by Jonathon Culler in Structuralist Poetics, chapter 6.

58. The appropriateness of "negative" values in the description of the modernist poem is explored by Hugo Friedrich in Structures de la Poésie Moderne, translation of Die Struktur der modernen Lyrik, Denöel/Gonthier, pp. 16-21.
59. The theme of the love potion (lovendrins) is a constant of medieval literature and is central to the different versions of the Tristan and Isolde romance.
60. Helen Beale, "Remarques sur Quelques Strophes des 'Collines'".
61. Davies, p. 15.
62. The rejection of the literary model is implicit in the major programmatic works of Apollinaire. In "Les Fiançailles", for example, the first sequence exposes the literary (and spiritual) "idole" ("Une Madone") and the second proceeds to remove it from its pedestal by techniques of debunking ("Des femmes demandaient l'amour et la dulia"). See chapter 3, pages 284-292.
63. Ihab Hassan, The Dismemberment of Orpheus, "Tuning in".
64. René Girard, La Violence et le Sacré, p. 25.
65. René Girard. pp. 23-24.
66. René Girard, p. 47.
67. Cl. Morhange-Bégué highlights the theme of social marginalisation in a reference to "la double allusion aux 'rois du monde' et aux 'pauvres fameux' - pôles opposés de l'échelle sociale" (p. 59). Apollinaire's obsession with the socially marginalised, be they outcast or supremely inaccessible, is conveyed by the presence of emigrants, criminals, kings and heresiarchs, both in his poetry and in his prose.
68. This runs contrary to Cl. Morhange-Bégué's suggestion that the "Réponse" should be treated independently - "la réponse des Cosaques demeure ... séparée du récit et se trouve mise en relief par rapport à lui , par disposition sur une page séparée, et par l'emploi d'un titre qui fait fonction de ponctuation" (p. 104).

69. Northrop Frye, p. 52.
70. L'Enchanteur Pourrissant, p. 60.
71. L.-C. Breunig, "Le Roman du Mal-Aimé" in La Table Ronde, September 1952, p. 122.
72. Bettelheim, p. 26.
73. Genette, Palimpsestes, p. 69.
74. This two-stanza development is highlighted by Cl. Morhange-Bégué (p. 76).
75. M. Soriano, Les Contes de Perrault, p. XIV.
76. Bettelheim, pp. 6-7.
77. Marthe Robert, Roman des Origines et Origines du Roman, p. 83.
78. This prefigures the effect of surprise on reader reception, a question explored by Apollinaire in "L'Esprit Nouveau et les Poètes". In her description of Apollinaire's "new lyricism" M.-L. Lentengre focuses on the surprise potential that derives from the juxtaposition of perceived literary models (fairy tales and legends, for example) and their radical adaptations

L'effet de surprise ... semble dépendre de la perception simultanée, de la part du lecteur, de l'insignifiance du stéréotype littéraire de départ, et de la richesse sémantique supposée de l'image nouvelle. C'est de l'écart entre ces deux perceptions que le lecteur reçoit l'impression de surprise, au moment même où il mesure le travail poétique accompli par le poète pour s'arracher au stéréotype. Le nouveau lyrisme ... se valorise par le contraste avec tous les matériaux empruntés au code poétique traditionnel. Ceci achève de justifier le constant recours d'Apollinaire aussi bien aux modèles littéraires qu'aux lieux communs de la culture ou de l'imaginaire collectifs, tels qu'ils se manifestent dans les légendes, les mythes, la tradition orale. Il faut qu'il y ait du "connu" pour que le nouveau s'impose par effet de surprise en décevant les attentes du lecteur.

(Apollinaire et le Nouveau Lyrisme, p. 186)

79. Soriano, p. 138.
80. Soriano, pp. XIII-XIV.
81. Robert, Roman des Origines, p. 89.
82. Girard, chapter 8.
83. Morhange-Bégué, p. 123.
84. Frye, pp. 70-77.
85. "Ce coeur qui bat, qui se dilate dans la diastole hyperbolique, qui se contracte dans la systole de la litote, fournit le modèle même de ce rythme organique du poème apollinarien", p. 10.
86. Girard, p. 436.
87. Striking in its similarity to the ambiguous "Et toi qui me suis en rampant" is the following extract from "Les Collines" - "Un serpent erre c'est moi-même / Qui suis la flûte dont je joue" (lines 118-119).
88. Soriano, p. 73.
89. Morhange-Bégué, p. 165.
90. For further discussion of references to the erotic, see J. Lawler, "'Les Sept Epées'" in Le Flâneur des Deux Rives, September 1954, pp. 10-13 and M.-L. Lentengre, pp. 116-184.
91. M.-L. Lentengre's discussion of the third sword is persuasive. Whilst we chose to see a balance of male and female elements at the beginning of the stanza, for her the modifier "N'en est pas moins (un Chibriape)" intimates the masking of the male element by female appearances and thus indicates, not the co-presence of the sexes (the basis of the hermaphrodite condition) but ambiguity - "... il n'y a pas présence simultanée des deux sexes ... mais ambivalence des genres féminin vs masculin, le premier étant apparent, le second caché" (p. 147).
92. "Quant à ceux qui sont hermaphrodites, il est juste qu'on les tue, car depuis longtemps déjà ils n'ont plus de raison d'être", L'Enchanteur Pourrissant, p. 100.

93. Roubaud, pp. 48-49.
94. Roland Barthes, S/Z, pp. 120-121.
95. Girard, pp. 389, 391.
96. The reader experiences Alcools as the odyssey of a lonely wanderer whose quest links the beginning and the end of the series, both in terms of the textual space defined by "Zone" and "Vendémiaire" -

Maintenant tu marches dans Paris tout seul parmi la
foule

("Zone", line 71)

Un soir passant le long des quais déserts et sombres
("Vendémiaire", line 10)

- and in terms of the chronological boundaries 1898 - 1913 -

Et je marche Je fuis ô nuit Lilith ulule
("L'Ermite", line 53)

Te souviens-tu du long orphelinat des gares
Nous traversâmes des villes qui tout le jour tournaient
("Le Voyageur", lines 18-19)

97. In his "Theory of Myths" (The Anatomy of Criticism), N. Frye describes the romance work as a low mimetic area, given the function of romance to exploit the analogy with human experience.
98. Marthe Robert, L'Ancien et le Nouveau, pp. 14-15.
99. The convention of related badness and unhappiness is highlighted by Jacques Roubaud in Graal Fiction ("... dans méchant il y a malheureux.", p. 90).
100. L'Enchanteur Pourrissant, p. 14.
101. O. Paz, p. 95.
102. In Mythes et Rituels de l'Ecriture, Claude Abastado explores the emergence of a Myth of the Poet in the nineteenth-century text. In Apollinaire et le Nouveau Lyrisme M.-L. Lentengre

explores the displacement of the ancient myth of the Prophet by the modern myth of the Poet. At this point Apollinaire is seen to put aside the masks of his previous personae in order to project the single, unifying image of the Poet -

Observons ... une différence capitale avec l'exploitation romantique et symboliste du matériau médiéval. Alors que ces deux poétiques emploient visiblement ce matériau à des fins allégoriques, avec, pour résultat, un éloignement évasif vers le merveilleux, Apollinaire réalise la contamination du modèle lyrique par le modèle romanesque ... Et c'est au moment où il prend conscience de l'efficacité de cette contamination qu'il renonce à l'emploi d'un masque tel que celui de Merlin, pour camper directement, avec les traits qui appartiennent au prophète, le personnage du poète "enchanteur" ...

(pp. 74-75)

103. Scott Bates, "'Les Collines', Dernier Testament d'Apollinaire".
104. L. Somville, "'La Chanson du Mal-Aimé': Du Contenu à l'Expression" in GA 16 (RLM 1983), p. 36.
105. For S.I. Lockerbie, the return to the imagery of fire and flame in "Les Collines" reaffirms the quest values explored in Alcools, in particular the notion of suffering that is momentarily obscured by the light of "Ondes", GA 6 (RLM 1967, p. 91). M.-L. Lentengre rejects the mystical interpretation and focuses instead on the positive figurative value of fire as a metaphor for the supreme creative endeavour -

Même s'il est fréquemment décrit comme une sorte d'ascèse, cet effort ne doit pas être interprété comme une quête mystique, mais comme une activité tangible correspondant à l'exigence d'une refondation empirique de l'art.

(p. 60)

106. The recurrence of the triple figure ("le tiers nombre") hints at an obsession with the enigma of number, linked to a predilection for the Hermetic tradition -

Je vivais à l'époque où finissaient les rois
 Tour à tour ils mouraient silencieux et tristes
 Et trois fois courageux devenaient trismégistes
 ("Vendémiaire", lines 2-4)

L'univers se plaint par ta voix
 Et des êtres nouveaux surgissent
 Trois par trois
 ("Arbre", lines 42-44)

107. OC IV, p. 902.

108. OC IV, p. 906.

109. A. Breton, "Caractères de l'Evolution Moderne et Ce Qui en Participe" in Les Pas Perdus.

110. OC IV, p. 900.

111. The themes of ardour and prophecy upon which the message of "Les Collines" is founded form the basis of Cl. Abastado's definition of Platonic inspiration - "L'inspiration est, pour Platon, une communication avec le mystère, une possession: fureur poétique, voisine de la fureur prophétique ..." (p. 49).

112. OC IV, p. 908.

113. OC IV, p. 906.

114. OC IV, p. 906.

115. Cl. Abastado evokes the importance of the spatial presence of the poetic self -

Il sonde le cosmos et l'homme, l'abîme du monde et l'abîme des douleurs', il est le promontoire de l'infini. Cet effort de connaissance ... une ascension haletante ou une plongée vertigineuse ...
 (pp. 73-74)

116. A. Breton, Manifestes du Surréalisme, Editions J.-J. Pauvert, 1962.

117. OC IV, pp. 909-910.

118. Philippe Renaud, Lecture d'Apollinaire, p. 449.
119. OC IV, pp. 901-902.
120. "L'Esprit Nouveau et les Poètes", OC IV, p. 903.
121. OC IV, p. 905.
122. OC IV, p. 907.
123. A. Breton, Manifestes du Surréalisme, p. 23.
124. Renaud (p. 458) evokes the difficulties of dating the closing poems of Calligrammes. Nevertheless the publication of "La Victoire" in the first issue of Nord-Sud in March 1917 is an indicator of the poem's modernity and of its value as a creative programme. "La Jolie Rousse" appeared exactly one year later in L'Eventail.
125. Ph. Renaud, p. 455.
126. Apollinaire's motives for placing "Les Collines" at the head of Calligrammes are discussed on page 143.
127. M. Bradbury and J. McFarlane (eds), Modernism, p. 22.
128. See L. Somville's Devanciers du Surréalisme for an extensive discussion of groupings, schools and manifestoes.
129. OC IV, pp. 909-910 ("L'Esprit Nouveau et les Poètes").
130. A. Breton, "Caractères de l'Evolution Moderne et Ce Qui en Participe" in Les Pas Perdus, p. 151.
131. As the foreword to the first edition of Nord-Sud reveals, Apollinaire's poetry is considered by the new poets to reflect the spirit of the times. That Apollinaire almost certainly composed this foreword himself is incidental: what is significant is that he contributed the piece, if not at the request of Reverdy, then at least with his approval.
132. See Renaud's remarks on the historical significance of "La Petite Auto" (p. 540) and Claude Debon in Guillaume Apollinaire après "Alcools" - "Apollinaire a dramatisé plus tard, dans 'La Petite Auto', cette nuit symbolique où s'opéra la migration d'un monde révolu à un monde nouveau" (p. 82).

133. C. Debon devotes the introduction of her book to a discussion of the influence of historical conditions upon the act of writing (pp. 11-28).
134. Ph. Renaud, pp. 458, 466-467.
135. Ph. Renaud, p. 465.
136. C. Tournadre, "A propos de 'La Victoire'", in Apollinaire Inventeur de Langages, Biblio. GA 7, 1970.
137. J. Tortel, "Apollinaire dans ses Contradictions", in Les Cahiers du Sud, no. 386, 1966, p. 34.
138. U. Eco, p. 10.
139. See our discussion of "Le Brasier", "Les Fiançailles" (chapter 3), "Le Voyageur" and "Zone" (chapter 4).
140. H. Friedrich, pp. 197-198.
141. The self-critical tendency characterises the modernist text in its broadest definition - in film, for example, it constitutes a major dimension in the work of Godard and in Fellini's "8½".
142. OC IV, pp. 906-907 ("L'Esprit Nouveau et les Poètes").
143. See in particular the use of typographical variations in the early "poème-conversation", "Les Femmes", in Alcools.
144. Similarly, in "Les Fenêtres", the evocation of the one-winged bird sparks off the desire for creative achievement -

Il y a un poème à faire sur l'oiseau qui n'a qu'une aile
145. The aerial perspective of Icarus before the plunge makes the blind men appear like ants. The effect, in terms of textual structuring, is to emphasise verticality and thus reinforce the apocalypse-catastrophe dimension of the narrative.
146. The reversal of structures and the interaction of compensatory schemata play a crucial role in the organisation of poetic space. We noted this in "Les Collines" in the parallel image of the descent of youth and the rising flame of the future (see page 139).

147. A particularly striking example of semantic collapse and compression, still in the Icarus vein, emerges in the "sol"/"soleil" image of "Les Collines" -

Le sol est trop blanc pour mes yeux (line 165)

148. To the extent that the poem transposes and transforms Breughel's "Fall of Icarus" (intentionally or otherwise) those on the ground are "blind" (by their indifference) to the significance of the event. See M. Butor, Les Mots dans la Peinture, Champs Flammarion, p. 14, for a consideration of the theme of indifference in this representation of the myth. W.H. Auden's poem "Musée des Beaux-Arts" confirms for us that indifference to the suffering/striving of others is a theme central to the modern topos.
149. This consolidates Apollinaire's reflection on language and the role of the poet in 1909, in "Poème lu au Mariage d'André Salmon" where he focuses on the need constantly to find new meanings ("Epris épris des mêmes paroles dont il faudra changer le sens").
150. Given Apollinaire's contempt for the dictates of fashion ("le masque de la mort", in "Les Trois Vertus Plastiques"), the reference "demodés" emerges with positive connotations to evoke the freeing of the object from the shackles of fashion (as a metaphor for the strictly temporal). This reading conflicts somewhat with Ph. Renaud's first degree interpretation of "démodés" (p. 461) - the purely negative value which he accords the reference makes it irreconcilable with the parallel, positive value of beauty.
151. The convention of the cockcrow is revealed in "Les Sept Epées" where it marks the interruption of the dream of love ("Les coq s'épuisaient en fanfares"). For the Surrealists the intrusion of reality represents a disruption in the essential dream experience: "Je suis obligé de ... tenir (l'état de veille) pour un phénomène d'interférence" (Breton, Manifestes du Surréalisme, p. 25).
152. P. Reverdy, Nord-Sud, no. 13, March 1918 -

L'image est une création pure de l'esprit. Elle ne peut naître d'une comparaison mais du rapprochement de deux réalités plus ou moins éloignées. Plus les rapports des deux réalités seront lointains et

justes, plus l'image sera forte - plus elle aura de puissance émotive et de réalité poétique.

153. A. Breton, Manifestes du Surréalisme, p. 37.
154. The demarcation line separating the non-aligned modernists, such as Reverdy, from the Surrealists is drawn in terms of the conscious/unconscious debate. Breton, for his part, denies the role of the conscious mind in producing the image, rejects the idea that "l'esprit a saisi les rapports (entre deux réalités)" and insists that "le rapprochement (des deux termes) se fait ou ne se fait pas" (Manifestes, p. 52).
155. C. Tournadre's reading of "La Victoire" exposes the text's ambiguities. Whilst the poem traces a possible parody of the noisist programme, this is sufficiently underplayed for a quite different reading to be pursued.
156. A. Breton, "Caractères de l'Evolution Moderne et Ce Qui en Participe" in Les Pas Perdus, p. 167.
157. OC III, p. 938 (interview with P. Albert-Birot).
158. The desire to speak the unspeakable can be traced back to L'Enchanteur Pourrissant and is underlined by the addition of the "Réponse des Cosaques Zaporogues" to the final version of "La Chanson du Mal-Aimé". Renaud (p. 460) evokes the importance of the theme of ingestion in "La Victoire", indicating the continuing interest of a psychoanalytic study.
159. Ph. Renaud, p. 461.
160. Citing "La Victoire" beside the work of Lautréamont and Mallarmé, Breton recognises the importance of Apollinaire's contribution to the linguistic revolution ("Les Mots sans Rides", in Les Pas Perdus, p. 140).
161. S.I. Lockerie (GA 6 (RLM 1967)) is sensitive to the disparity between programmatic content and lyric expression particularly in "Les Collines" and "La Jolie Rousse" -

Si les thèmes de "La Jolie Rousse" et des "Collines" ont une parenté évidente avec ceux, combien confiants, des textes théoriques - célébrant la toute-puissance des hommes tournés vers l'avenir et les milliards de prodiges qu'ils sauront provoquer

- le ton, les motifs et les structures fondamentales de ces poèmes ... sont ceux d'un lyrisme inquiet et pathétique.

162. H. Béhar and M. Carassou explain the hostility of the Surrealists to all forms of logic (Le Surréalisme: Textes et Débats, p. 161) -

La logique fige la représentation du monde dans une série d'antinomies - le réel et le possible, l'action et le rêve, la normalité et la folie - qui constituent l'appareil du conservatisme social, destiné à prévenir "toute agitation insolite" de l'individu.

163. Apollinaire's compromise on endeavour and innovation for the sake of wider recognition and acceptability is an inevitable target for the criticism of the Surrealists. Breton, in Les Pas Perdus, recalls an "attitude ridicule pendant la guerre" whilst Soupault denounces Apollinaire's platitudes in Guillaume Apollinaire ou les Reflets de l'Incendie, Cahiers du Sud, 1927.
164. Ph. Renaud evokes the interaction of several "selves" throughout the war poems (pp. 430-431).
165. The re-emergence of the theme of goodness in "La Jolie Rousse" marks a crucial point of convergence with "Les Collines" (stanzas 25, 34-35) and reveals a certain pre-occupation with unity in the composition of the post-1916 works.
166. Apollinaire evokes the need to counter the move towards greater dehumanisation in the 1917 interview with P. Albert-Birot (OC III, p. 938).
167. A. Breton, "Guillaume Apollinaire" in Les Pas Perdus, p. 27.
168. We discussed the parallel established between "La Chanson du Mal-Aimé" and "Les Collines" in terms of their position within their respective collections in our Introduction page 11.
169. Ph. Renaud, p. 454.
170. C. Debon, Guillaume Apollinaire après "Alcools", p. 178.

CHAPTER TWO

Return to Origins and Quest Beginnings:
the earliest poems of Alcools

The comparative approach we adopted in our opening chapter enabled us to identify the continuous assimilation, transposition and transformation of elements derived from the quest tradition. In particular we saw how the quest provides a unifying framework for the major works of 1904 and 1917 whilst the imagination continually transforms the quest and deflects it to new ends. In seeking to trace the origins of Apollinaire's search for expression, we turn now to the early, pre-"Chanson" poems, poems which very clearly lay the foundations for the construction of a quest narrative.

Approaching the poems composed around the turn of the century ("Merlin et la Vieille Femme", "L'Ermite" and "Le Larron"),¹ we are struck by a marked preference for sources of medieval literary inspiration, particularly Arthurian Romance. Of special interest here is the adoption of the legendary figure Merlin the Enchanter. His privileged role in the mental universe of Apollinaire's early works (in "Merlin et la Vieille Femme", "Triptyque de l'Homme" - "La Maison de Cristal" - and L'Enchanteur Pourrissant)² is, following the Round Table tradition, one of inauguration.

If the immediate appeal of the Merlin persona for Apollinaire has much to do with the "biographical" overlap between the legendary figure and the poet (strange birth circumstances, suffering in love),³ of greater importance in terms of aesthetics is Apollinaire's vision of the Poet as a Prophet and a Magician.

It is this vision, a vision endorsed by the Merlin tradition, which inspires Apollinaire's creative endeavour from its inception in the poems of the post-Symbolist temper to its conclusion in "Les Collines" and "L'Esprit Nouveau et les Poètes", works which sound the depths of the poet's prophecy and announce a future of new and startling truths.⁴ M.-L. Lentengre redefines the Merlin-Apollinaire association along these lines. For her, Apollinaire draws on the persona of Merlin in order to project his own identity as a poet and in this way he consecrates a personal myth -

... Merlin figure d'abord le poète-prophète, et c'est en cela qu'il est le double d'Apollinaire, ou plus exactement l'image mythique d'Apollinaire créateur. Merlin et la "matière de Bretagne" vont servir à Apollinaire pour sémantiser, par leur propre dynamisme signifiant, le thème de la création poétique.⁵

Stepping into the imaginary world of each poem, we find that the casting of a legendary figure as the central persona establishes a framework for the exploration of subjective consciousness. At the same time, the adopted persona (be it Merlin, the Thief or the Hermit) is only one of the possible projections of the anonymous Subject who emerges independent of the narrator and distinct from the legendary personalities who populate the hermetic, Symbolist-inspired world of these poems. The tendency for the Subject to merge with - and diverge from - any single legendary persona is reflected in the ambiguities of utterance. An example drawn from "Merlin et la Vieille Femme" illustrates this. Here the opening line "Le soleil ce jour-là s'étalait comme un ventre" has three functions - it indicates the presence of the narrator, announces the beginning of the narrative

and places the narrative within the framework of a remote past time (this is indicated by the temporal reference "ce jour-là" and by the selection of the Imperfect tense, a tense favoured by story-tellers). The narrative is interrupted at line three by the intervention of a mysterious, unnamed speaker, Je, whose existence is defined relative to the internal world of the narrative -

Le soleil ce jour-là s'étalait comme un ventre
Maternel qui saignait lentement sur le ciel
La lumière est ma mère ô lumière sanglante
Les nuages coulaient comme un flux menstruel

(lines 1-4)

This sudden glimpse of a subjective presence serves to overrule the narrative order, the "objective" voice of the narrator being replaced by that of the Subject. At this point the absolute difference between narration and narrative is masked.⁶

In selecting the backdrop of this legendary world for the exploration of subjective consciousness, Apollinaire aligns his narrative with a recognised cultural tradition. In turn, the medieval tradition informs Apollinaire's poetry, lending it depth, resonance and permanency, and so the Subject is enhanced as a result of the linking of his destiny to that of a legendary figure. By the same token, the resurrection of figures drawn from the corpus of Round Table legends brings an implicit validation of Arthurian Romance. Thus, at a time when Apollinaire seeks to found his poetic art, the appropriation and adaptation of a broad

literary tradition provides him with a recognisable backdrop. It is against this backdrop that the struggle for style unfolds.

The early poems reflect the complex motives that lead Apollinaire to select a traditional framework of reference and then use it to develop strategies for the throwing-off (debunking) of the prevailing Symbolist canon. Whilst this traces the main line of our inquiry in this chapter, we should not lose sight of the fact that a tendency to favour tradition and its continuation, and to combine this with the pursuit of the new underpins Apollinaire's entire programme of composition. In 1908 the same order of preoccupations inspires a figurative reflection on the conflicts faced by innovators in the arts -

On ne peut pas transporter partout avec soi le
cadavre de son père ...
Mais nos pieds ne se détachent qu'en vain
du sol qui contient les morts.⁷

More specifically, Apollinaire declares his attachment to the medieval literary heritage in a letter of 1908 to Toussaint-Luca -

Je ne cherche qu'un lyrisme neuf et humaniste en même
temps. Mes maîtres sont loin dans le passé. Ils vont
du cycle breton jusqu'à Villon. C'est tout et le reste
de la littérature ne sert que de crible à mon goût.⁸

The constancy of medieval inspiration and the permanency of the quest model can be traced back to the conscious choice that informs the earliest poems of Apollinaire and combines with a desire to break free of the prevailing aesthetic convention - Symbolism.

Apollinaire's exploration of the Arthurian imagination and his attack on the Symbolist aesthetic in these poems have to be seen in terms of the creative climate prevailing at the turn of the century. This leads us to consider the relationship of Apollinaire's early poems to the current of modernism.

The unifying force behind the many movements and trends that were to define the course of the new poetry of the twentieth century, modernism draws together collective efforts to overthrow the Symbolist aesthetic that had come to dominate late nineteenth-century French poetry. Apollinaire's early poems constitute a single synchronic response to the diachronic series of shifts and transitions that define modernism as a multivalent, pluriform phenomenon, a struggle for style rather than the pursuit of any single style.⁹

In Apollinaire's early poems the continuous injection of essential quest values with irony (the search for knowledge and self-knowledge, the pursuit of spiritual fulfilment and the desire for experience are parodied in each of the poems) points to a critical, humanising tendency that runs counter to the purist, idealist, abstract ethos of Symbolism. The effect of this is to foreground the pursuit of a universal, human truth - this is couched in literal terms in "Merlin et la Vieille Femme" -

Merlin guettait la vie et l'éternelle cause
Qui fait mourir et puis renaître l'univers

(lines 7-8)

In "Le Larron" the same desire is expressed indirectly and figuratively -

L'ombre équivoque et tendre est le deuil de ta chair
Et sombre elle est humaine et puis la nôtre aussi

(lines 109-110)

The series of antitheses which underpin these poems (human/divine; earthly/eternal; Christian/pagan; Merlin/Memory) reflect not only the terms of the conflict that the protagonists face, but also a crisis within poetry and, beyond this, the divisions, tensions and schisms that we identify with the modernist phenomenon. The modernist debate reproduced in these poems arises - at one level - from the impossibility of reconciling the neo-classical tendency that is epitomised by the poetry of Moréas and the Ecole Romane, and a humanising current - the antidote to purist writing - that was to inspire numerous forms of social poetry in the early twentieth century.¹⁰

The struggle for poetry is expressed in a number of ways in the early works of Apollinaire. The rejection of sterile abstraction prompts a parody of the didactic excesses of neo-classical poetry in "Le Larron".¹¹ Here parody stems from a crude mimesis of the modes of esoteric reflection. Apollinaire mimics the obscurantist, then unceremoniously deflates it -

Puisque l'absolu choit la chute est une preuve
Qui double devient triple avant d'avoir été
Nous avouons que les grossesses nous émeuvent
Les ventres pourront seuls nier l'aséité

(lines 97-100)

The search for new, human-inspired forms of poetry is reflected in the longing for experience that each protagonist expresses, in his rejection of abstract contemplation and in his desire for initiation, particularly sexual initiation -

Seigneur que t'ai-je fait Vois Je suis unicorne
Pourtant malgré son bel effroi concupiscent
Comme un poupon chéri mon sexe est innocent
D'être anxieux seul et debout comme une borne

("L'Ermite", lines 21-24)

The acceptance of suffering (and privation) in the pursuit of a human ideal counters the purist tendency of Symbolism. There is Merlin's fatalism as he awaits the "printemps des nouvelles douleurs" just as there is the Thief's acceptance of the exile of Christian martyrs -

Va-t'en errer crédule et roux avec ton ombre
Soit! la triade est mâle et tu es vierge et froid
Le tact est relatif mais la vue est oblongue
Tu n'as de signe que le signe de la croix

("Le Larron", lines 125-128)

- and the Hermit's frustrated search for signs of election -

Une goutte tomba Sueur Et sa couleur
Lueur Le sang si rouge et j'ai ri des damnés
Puis enfin j'ai compris que je saignais du nez
A cause des parfums violents de mes fleurs

("L'Ermite", lines 37-40)

This obvious humanising tendency is a product of the antithetical development of modernism and is part of a wider response that aims to reverse the trend towards pure poetry.¹²

Having examined the influences that shape Apollinaire's choices, we can now give closer consideration to the integration of the quest model.

The initial phase of our study involves the identification of a medieval-inspired topos. Here, the resurrection of figures derived from a specific literary source identifies the medieval dominant and the cultural code (legend). The transparency of "Merlin et la Vieille Femme", in particular, exposes the fund of collective memories from which Arthurian Romance and the literature of the Grail draw their inspiration. This fund of memories constitutes an underlying source "text" - this Genette calls a hypotext.

The process of literary production, or "re-production", examined by Genette in Palimpsestes can perhaps best be described as one of rewriting. The original text or hypotext serves as a canvas upon which the new text (hypertext) is woven.¹³ Albeit transformed by the act of rewriting, the hypotext remains identifiable through the hypertext. Here the question of readerliness has important implications for writing for if the poet intends the medieval framework of reference to be perceived through his own narrative, he must respect the limits imposed by the literary source. Now, the transparency of the medieval topos in these poems ensures that readerliness is not jeopardised.

The reader's experience is however more complex than the simultaneous perception of hypotext and hypertext implies. The

reader perceives the relationship between hypertext (Apollinaire's medieval-inspired early pieces) and hypotext (the literature of Arthurian Romance) to be one of similarity and significant difference; that is to say, he identifies the relationship of dependency that links hypertext to hypotext, at the same time, he is struck by the uniqueness of the Apollinairian hypertext. This balancing of effects is a reflection of the complexity of Apollinaire's response to the Old/New debate that he confronts in these early works. If Apollinaire endorses tradition in the form of a Symbolist-inspired reconstruction of the medieval quest, his aim in resurrecting the world of Arthurian legend is to subvert the conventions of Symbolism from the inside (through systematic parody and debunking) as a means of overthrowing the prevailing Symbolist order. M.-L. Lentengre is sensitive to Apollinaire's appropriation and transformation of the thematic arsenal of Symbolism - whilst her study focuses on "Triptyque de l'Homme", her observations are equally pertinent to "Merlin et la Vieille Femme" -

Apollinaire exploite apparemment en bon symboliste les thèmes de la quête mystique, de la perversité féminine et de l'enserrement de Merlin. Mais ... (le poète) jette, sur l'atmosphère magique créée par les échos du merveilleux médiéval, un voile de fine ironie: le héros légendaire redevient un "homme" plein de faiblesses, affligé d'une toux prosaïque et tourmenté par le sentiment de sa propre finitude.

...

La matière de Bretagne est promue, dans ce poème, à un statut très différent de celui qu'elle possède chez les symbolistes, car Apollinaire l'envisage sans se leurrer, et sans leurrer son lecteur ... (il) fait bien plus qu'imiter le modèle symboliste: il en dénonce la littérarité.¹⁴

Adopting the "palimpseste" model, we can begin to assess the relationship between these early poems and the Arthurian imagination before turning to consider their relationship to the Symbolist canon.

There emerges a relationship of similarity between hypotext and hypertext to the extent that the early poems reproduce the medieval topos - its major themes (wandering, exile, penance - "Va-t'en errer crédule et roux avec ton ombre / ... / Tu n'as de signe que le signe de la croix" in "Le Larron", lines 125 and 128); its decors ("la plaine déserte, "Les voies qui viennent de l'ouest", "(le) mont Gibel", "le chemin de Rome" in "Merlin et la Vieille Femme"); its atmosphere (the supernatural world of vision and illusions - "Un mirage où tout chante" - and magic rituals - "Elle balla mimant un rythme d'existence" in "Merlin et la Vieille Femme"); its representative personae (Merlin, Morgana, Viviane and the Hermit are all personalities identified with the world of Arthurian legend). The relationship between Apollinaire's poems and the literature of the Grail is further strengthened by the exploration of a set of quest archetypes (the search for identity, the pursuit of spiritual fulfilment, the quest for Perfect Love). The break with realism and the suspension of the naturalistic in favour of a crude surnaturel produce a hermetic world, Symbolist-derived and obsessively introspective. This provides Apollinaire with a context for his parody of Symbolist themes of mystical meditation, metaphysical aspiration and narcissistic self-contemplation -

O mon être glacé dont le destin m'accable
Dont ce soleil de chair grelotte veux-tu voir
Ma Mémoire venir et m'aimer ma semblable
Et quel fils malheureux et beau je veux avoir

Son geste fit crouler l'orgueil des cataclysmes
Le soleil en dansant remuait son nombril
Et soudain le printemps d'amour et d'héroïsme
Amena par la main un jeune jour d'avril

("Merlin et la Vieille Femme", lines 13-20)

Consistent with his intention to debunk the conventions of
Symbolist writing, Apollinaire exploits pun -

As-tu feint d'avoir faim quand tu volas les fruits

...

Et si tu n'es pas de droite tu es sinistre

("Le Larron", lines 16 and 95)

Apollinaire secures the desired deflation of Symbolist abstraction by subjecting the esoteric and didactic to a banal and crude reinterpretation that emphasises the material over the spiritual and the physical over the abstract. In "Le Larron", elements of Pythagorean and Socratic philosophy ("... humides fleurs morales", line 101) are exploited for their debunking potential. Here Apollinaire focuses on "socratiques" as a synonym for "homosexual" and alludes to the Pythagorean taboo on the eating of beans -

Vois les sages te font des gestes socratiques
Vous parlerez d'amour quand il aura mangé

(lines 11-12)

Par ironie veux-tu qu'on serve un plat de fèves

(line 43)

The quest narrative which emerges in these poems is shaped by two motivations - the search for Self and the search for the Other. The search for Self draws on the desire for knowledge and self-knowledge and the need to achieve a state of grace - this corresponds to the spiritual arm of the quest explored in the literature of the Grail. The search for the Other is fuelled by the desire for communion that invests the quest for love with a quasi-religious significance - this is paralleled by the devotion of the courtly "fin amant" to his lady. Underpinning both motivations is a founding antithesis that sets Protagonist against Antagonist and is expressed in terms of a hero acting in isolation against a Rival, whether collective (the ancient chorus in "Le Larron"), individual (the Old Woman in "Merlin et la Vieille Femme") or, indeed, absent (the Hermit's "Inconnue"). The founding opposition Protagonist/Antagonist has profound implications for the emergence of a fiction of desire through the developing quest narrative - we shall return to this theme of conflict and opposition at a later stage in our study of these poems.

The reconstruction of the medieval quest topos involves mimesis. The effectiveness of mimesis varies relative to the reader's perception of the Arthurian-inspired quest model. Whilst the poems of this early period internalise the mimetic principle in order to reproduce the conventions of the quest, Apollinaire

moves beyond the purely mimetic to engage a metapoetic reflection on the implications of mimetic dependency. This emerges clearly in "Merlin et la Vieille Femme" where mimesis is allegorised in the form of the Old Woman whose dance imitates the movement of life -

Elle balla mimant un rythme d'existence
Criant Depuis cent ans j'espérais ton appel

...

...

Ah! qu'il fait doux danser quand pour vous se déclare
Un mirage où tout chante et que les vents d'horreur
Feignent d'être le rire de la lune hilare
Et d'effrayer les fantômes avant-coureurs

(lines 29-30, 33-36)

Foregrounding the themes of falseness, illusion and appearance, Apollinaire produces a sterile, allegorical vision through which he denounces mimesis and, implicitly, the mimetic excesses of Symbolism (expressed figuratively as futile gestures - or deeds, in the epic sense - "des gestes blancs", and meaningless rituals - "Mes tournoiments") -

J'ai fait des gestes blancs parmi les solitudes
Des lémures couraient peupler les cauchemars
Mes tournoiments exprimaient les béatitudes
Qui toutes ne sont rien qu'un pur effet de l'Art

(lines 37-40)

This evidence of a metapoetic development confirms for us that Apollinaire has gained a distance from the matter of his poetry and has taken his work into the sphere of the self-critical.

The complex relationship between the poems of this period and the medieval tradition and Symbolist canon they draw upon can be traced to the interaction of two conflicting motivations on the part of Apollinaire. At one level, he seeks to align himself with tradition and thereby consecrate his art. The traces of the legendary hypotext that we have highlighted are indeed evidence of Apollinaire's efforts to construct an imaginary world identifiable with the world of Arthurian legend. In this way Apollinaire is seen to extend a tradition and enhance his own poetry through that tradition. At another level, his response is that of the modernist who seeks to overthrow the established order and declare a radical break with the prevailing canon (Symbolism). Already we have established that a relationship of similarity links the poet's early pieces to medieval sources of inspiration. Now, we require to explore the originality of these poems, the mark of their "difference".

An apparent contradiction emerges to the extent that the study of difference demands, not a break with mimesis, but a redefinition of the mimetic principle. Whereas the relationship of similarity is established by simple mimesis, it is the distortion of the conventions of Symbolism (and, by implication, the distortion of the mimetic principle) that determines difference. These separate levels of mimetic operation identify for us the assimilation of the Symbolist code and its subsequent transformation. In each of the poems transformation involves the

subversion of the original mimetic function of Symbolism by a secondary parodic function.¹⁵ This is the basis of Apollinaire's strategy for breaking with modes of Symbolist expression.

Apollinaire's offensive against the idealist ethos of Symbolism includes the systematic debunking of the stock repertory of Symbolist images. In "L'Ermite", for example, Symbolist-derived stellar images are subject to grotesque transformation -

... je vois de grands yeux
S'ouvrir tragiquement O nuit je vois tes cieux
S'étoiler calmement de splendides pillules

(lines 54-56)

Likewise, the moon, the skull and the piece of Gruyère cheese - linked in terms of their roundness, paleness and pittedness - become interchangeable and this gives rise to a semantic exchange that mimics the complicated word-play ("logomachies") so tempting to the Hermit, and naturally, to Apollinaire -

Un ermite déchaux près d'un crâne blanchi
Cria Je vous maudis martyres et détresses
Trop de tentations malgré moi me caressent
Tentations de lune et de logomachies

Trop d'étoiles s'enfuient quand je dis mes prières
O chef de morte O vieil ivoire Orbites Trous
Des narines rongées J'ai faim Mes cris s'enrouent
Voici donc pour mon jeûne un morceau de gruyère

O Seigneur flagellez les nuées du coucher
Qui vous tendent au ciel de si jolis cul roses

(lines 1-10)

The debunking of the Symbolist is paralleled by the reduction of the spiritual to the level of the crudely physical: this is conveyed most strikingly by the stylistic anomaly that arises from the rhyming of two semantically incompatible items - "prières" and "gruyère". Parody is at its fiercest in "L'Ermite". It is here that the burlesque inflation of spiritual aspiration combines with the excesses of crude realism to provoke the final catastrophic deflation of Symbolist idealism when the hoped-for sign of election - haematidrosis - turns out to be a mere nose-bleed -

J'ai veillé trente nuits sous les lauriers-roses
As-tu sué du sang Christ dans Gethsémani
Crucifié réponds Dis non Moi je le nie
Car j'ai trop espéré en vain l'hématidrose

...

Une goutte tomba Sueur Et sa couleur
Lueur Le sang si rouge et j'ai ri des damnés
Puis enfin j'ai compris que je saignais du nez
A cause des parfums violents de mes fleurs

(lines 29-32, 37-40)

Apollinaire's assault on the Symbolist aesthetic extends from the minimal parodic inflation that we find in "Merlin et la Vieille Femme" to a full-blooded attack in "L'Ermite" where his offensive against the conventions of compatible and acceptable register and tone involves the use of shock tactics -

Vertuchou Riotant des vulves des papesses
De saintes sans tétos j'irai vers les cités
Et peut-être y mourir pour ma virginité
Parmi les mains les peaux les mots et les promesses

(lines 45-48)

Not only do these desperate tones convey the frustration and anger of the Hermit, they express the poet's revolt in the face of the established aesthetic order. At the same time they are a manifestation of the underlying subjective crisis that each of the poems explores. The tendency for subjective and aesthetic motivations to merge inspires conflict scenarios that turn this series of poems into a cycle of revolt. Having discussed the theme of crisis in terms of the struggle for poetry, we can now turn to examine the subjective crisis that emerges in these works.

Collectively the poems dramatise the experience of crisis. This dramatic function is highlighted in "Le Larron" by the polyphonic organisation of the poem (the voices of the "Choeur", "Larron", "Vieillard", "L'Acteur" and "Femme"). A similar effect is achieved in "L'Ermite" and "Merlin et la Vieille Femme" by the constant shifting between narrative and dialogue/monologue -

Elle balla mimant un rythme d'existence
Criant Depuis cent ans j'espérais ton appel
Les astres de ta vie influaient sur ma danse
Morgane regardait du haut du mont Gibel

Ah! qu'il fait doux danser quand pour vous se déclare
Un mirage où tout chante ...

("Merlin et la Vieille Femme", lines 29-34)

The crisis dramatised in each of the poems presents an analogy with the latent unspoken fiction of desire that unfolds in the depths of consciousness. This fiction of desire is shared by all and continually and involuntarily reproduced in literature.

In seeking to uncover this silent, universal fiction we must examine the poetic processes which turn latent fiction into a manifest fiction of desire. This involves us considering functions shared by language and dream - those of substitution and transformation.

Language is underpinned by processes of substitution, the role of the sign being to replace - notionally and lexically - something essentially different from itself. Poetry turns the practice of substitution into art by drawing on the transforming power of the creative imagination. This notion of transformation inspires Apollinaire's vision of the poet-magician, a vision which informs every stage of his composition from the early poems of the Merlin cycle to the war poems where the Poet-Magician becomes the Pyrotechnician -

Feu d'artifice en acier
Qu'il est charmant cet éclairage
Artifice d'artificier

("Fete", lines 1-3)

Que c'est beau ces fusées qui illuminent la nuit
Elles montent sur leur propre cime et se penchent
pour regarder
Ce sont des dames qui dansent avec leurs regards pour
yeux bras et coeurs

("Merveille de la Guerre", lines 1-3)

The incarnation of the power of metamorphosis, Merlin is the chosen persona of the poet in the poems of the early period. His

presence, although not always directly evoked, is nevertheless implicit. Merlin's eternal slumber under the hawthorns ("Je m'éterniserai sous l'aubépine en fleurs", line 60), like the sleep of the Hermit, implies refuge and peace, but more importantly it evokes the passage into dream and access to a set of more profound truths. The Hermit's "rêves poupins" define the search for Self in terms of an exploration of origins and a return to childhood innocence -

Les squelettes de doigts terminant les sapins
Ont égaré ma route et les rêves poupins
Souvent et j'ai dormi au sol des sapinières

(lines 70-72)

This brings to mind the Freudian analogy which links dream and poetry in terms of their figurative and transformational potential. Dream and poetry produce series of signs - configurations of dreams and constellations of images - that refer us to truths which are concealed or elusive. Dream and poetry produce complex, highly figurative ciphers which, once they are decoded, allow us to glimpse the unconscious fiction of Self.

Exploring the legendary world of Apollinaire's early works, we find ourselves immersed in an imaginary universe, divorced from empirical reality and invested with the more profound truth of subjective experience. Freud's observations in his essay on "Creative Writers and Day-Dreaming" confirm this -

The creative writer does the same as the child at play. He creates a world of fantasy which he takes very seriously - that is, which he invests with large amounts of emotion - while separating it sharply from reality.¹⁶

The exploration of desire at the centre of the personal fiction produces potentially conflicting results. To the extent that it lends figurative expression to deep-rooted desire, poetry endorses desire and so reinforces it. At the same time, the creative act - essentially an act of substitution - involves sublimation as a central process in the conversion of desire into a fiction of desire. Sublimation occurs when sexual desire is channelled towards a non-sexual object, in this case, the language of poetry. The diversion of desire from a sexual to a non-sexual object is functional and therapeutic insofar as the Self is released from the direct experience of desire and can re-emerge, transformed, as the central persona in a complex fiction of desire that unfolds through the quest narrative. At this point we can begin to explore the complex relationship between the quest narrative and the fiction of desire.

We should not underestimate the complexities that arise from the projection of the Subject through a series of legendary personae. The variable, inconstant nature of the projection manifests itself as ambiguity at the level of presence. In "Merlin et la Vieille Femme" we saw this reflected in the dislocation that occurs when the narrative is interrupted by a plaintive, unidentified voice uttering "La lumière est ma mère ô lumière sanglante". Several readings are possible - firstly, this may be a fragment of Merlin's speech (this implies that the vision of the narrator is momentarily eclipsed by Merlin's Memory); secondly, this anonymous voice may belong to the narrator, who, digressing from his role as an omniscient spectator, now enters

the legendary world and joins forces with the protagonists in this drama of desire. A third possibility points to the Subject disrupting the act of narration with an intimation of his own fiction of desire which then merges with the narrative.

That the identity of the speaker remains ambiguous is a measure of the complexity of a crisis which depends for its dramatisation on processes of non-differentiation.¹⁷ M.-L. Lentengre draws an analogy between processes of spatio-temporal non-differentiation ("le brouillage spatio-temporel") and techniques of narrative dislocation in Apollinaire's early poems -

Un effet analogue (au brouillage spatio-temporel) est obtenu par le passage rapide, parfois sans transition, entre les diverses étapes du discours narratif, dans une perspective simultanéiste qu'Apollinaire exploitera de plus en plus ... Si le discours poétique semble bien épouser un enchaînement d'ordre narratif, à la manière de la pseudo-allégorie symboliste, il en perturbe en fait assez considérablement les structures. La présence d'aperçus rapides et de scènes saisies dans le mouvement, la prédominance de l'élément visuel et l'introduction d'une dimension dialogique, s'opposent principalement à deux formes classiques de discours poétique: la méditative et la descriptive, auxquelles elle substitue une efficace dramatisation du contenu narratif et lyrique.¹⁸

The complexities induced by dramatisation and processes of non-differentiation do in themselves guarantee the uniqueness and individuality of subjective identity. There is never any total assimilation of the Subject to those who figure in this drama of personal desire. Each protagonist is elected to mediate between Subject and Other, or between Subject and the object of desire. The mediation of desire is thus represented by a triangle that

links Subject and Object/Other through a mediator.¹⁹ This emerges clearly in "Le Larron" where the devotion of the black bishops to their black goddess is mediated through Pallas and inscribed in a triangle of power and desire -

Les veuves précédaient en égrenant les grappes
Les évêques noirs révéraient sans le savoir
Au triangle isocèle ouvert au mors des chapes
Pallas et chantaient l'hymne à la belle mais noire

(lines 73-76)

The ritual representation of the Other as a rival whose presence thwarts attempts at realising desire (here Pallas, worshipped in ignorance, is an obstacle to the direct projection of desire) confirms the Protagonist-Antagonist relationship we identified above. As "Le Larron" reveals, the triangle of desire is, inevitably, a triangle of frustration and conflict, this being intimated by the fundamental opposition of male and female elements -

Soit! la triade est mâle et tu es vierge et froid

(line 126)

The complexity of the fiction of desire resides in the potential of the triangle to reproduce itself infinitely. In "Merlin et la Vieille Femme", for example, the fiction of desire exposes a series of triangular relationships - the "family" triangle composed of Merlin, the Old Woman and their son; the triangle of sexual desire that links Merlin to the Old Woman and Viviane; the female triangle that is represented by the Old Woman, Morgana and Viviane.

Every triangle involves substitution and the replacement of the Subject by a mediator on the basis of a shared aspiration. The very process of substitution precludes any absolute identification of the Subject with the mediator, who can only ever represent the Subject. Substitution involves the transfer of desire from the Subject to a mediator whose presence serves to double desire thereby legitimising the original desire of the Subject.

The constant multiplication of the founding triangle (Subject; Other/Object; mediator) has the effect of increasing the number of mediators through whom the Subject can project desire, thereby extending the possibilities for the representation of desire. The consequences of this are twofold - firstly the failure of any single mediator to assume a totality of functions is resolved by the interdependency and complementariness of characters; secondly, the multiplication of the total possibilities of the Subject counters the original fragmentation of identity (through the series of representative personae) and prefigures the totalisation of the Subject within imaginary space - Burgos identifies this as a recurrent structure within the imaginary explored in Apollinaire's poetry -

... le démantèlement des êtres et des choses
entraîn(e) une multiplication des
morceaux épars et de là un nouveau remplissement
de l'espace lié à une survalorisation de celui-ci.²⁰

These complementary processes of fragmentation and reconstruction are given a highly figurative treatment in the 1909 poem "Cortège" -

Tous ceux qui survenaient et n'étaient pas moi-même
Amenaient un à un les morceaux de moi-même
On me bâtit peu à peu comme on élève une tour
Les peuples s'entassaient et je parus moi-même
Qu'ont formé tous les corps et les choses humaines

("Cortège", lines 61-65)

Pursuing our study of the representation of the Subject we can begin to examine the influences which shape a poetics of substitution and mediation.

In each of the poems the projection of subjective identity through a series of mediators is motivated by the desire for initiation, particularly sexual initiation. As the poems reveal, the obsession with initiation belies a fear of initiation -

Seigneur que t'ai-je fait Vois Je suis unicorn
Pourtant malgré son bel effroi concupiscent
Comme un poupon chéri mon sexe est innocent
D'être anxieux seul et debout comme une borne

("L'Ermite", lines 21-24)

The desire for initiation originates with the desire the Subject nurtures to effect a radical transformation of his being. This is provoked by a deep sense of discontent, even self-hatred, which as part of the process of substitution is transferred to the mediator. Thus, Merlin, the Hermit and the Thief are the protagonists in scenarios of guilt, humiliation and despair that combine to turn the cycle of revolt into a total dramatisation of the psychological crisis. It is precisely the transposition of

the latent psychological fiction and its transformation in literature that define a major line of inquiry for Marthe Robert in Roman des Origines et Origines du Roman. Using a model similar to that proposed by Marthe Robert, we can begin to examine the structuring of the personal fiction and its implications for the unity of Apollinaire's early composition.

The elaboration of the imaginary biography (family romance) originates with the Subject's desire to confront his shame and realise, through a mediator, a significant transformation of his being. Now, in these poems, the narcissistic tendency - the preliminary phase of the family romance - is continually foregrounded. From the fragments of the myth of Narcissus there emerges an imaginary order that favours self-contemplation and the exploration of Narcissus-inspired themes of transparency and reflection. Whilst these themes are more explicit in the Rhine poems and in the Symbolist-inspired "Crépuscule" -

Le Rhin le Rhin est ivre où les vignes se mirent
Tout l'or des nuits tombe en tremblant s'y reflètent

("Nuit Rhénane", lines 9-10)

Chevaliers laissez-moi monter sur ce rocher si haut
...

Pour me mirer une fois encore dans le fleuve

("La Loreley", lines 27, 29)

L'arlequine s'est mise nue
Et dans l'étang mire son corps

("Crépuscule", lines 3-4)

- fragments of the Narcissus myth are perceptible in the earliest poems -

... la mer ouverte comme un oeil

("Le Larron", line 60)

Au puits vont se noyer tant de tintements d'heures
Quand isochrones choient des gouttes d'eau de pluie

("L'Ermite", lines 27-28)

As the narcissistic desire intensifies, the Subject is led to a stark confrontation with visions of sterility and death (Merlin's "être glacé") that reflect a permanent state of anguish. These themes are amplified in the Symbolist-inspired refrain of "La Chanson du Mal-Aimé" which overlays the vision of sterility with a dream of oblivion -

Voie lactée ô soeur lumineuse
Des blancs ruisseaux de Chanaan
Et des corps blancs des amoureuses
Nageurs morts suivrons-nous d'ahan
Ton cours vers d'autres nébuleuses

The landscape of myth and legend reflects the lost world of origins and provides a backdrop for the playing-out of a crisis which leads the Subject to question the nature of existence -

Merlin guettait la vie et l'éternelle cause
Qui fait mourir et puis renaître l'univers

("Merlin et la Vieille Femme", lines 7-8)

- and to confront questions of identity -

Maraudeur étranger malhabile et malade
Ton père fut un sphinx et ta mère une nuit
Qui charma de lueurs Zacinthe et les Cyclades

("Le Larron", lines 13-14)

In "Le Larron" the desire to explore the depths of Self is conveyed by the complex theme of nakedness. At one level the theme of nakedness evokes a state of privation (epitomised by the shipwrecked Ulysses - "Va-t'en mais dénudé puisque tout est à nous", line 102); at another level, this experience of loss is itself a precondition of discovery and self-discovery - intimated here by the allusion to the birth of Venus -

Issu de l'écume des mers comme Aphrodite
Sois docile puisque tu es beau Naufragé

(lines 9-10)

The shedding of masks ("des masques de théâtre") has the same metaphoric value as the theme of nakedness. The dispelling of illusions causes the actors' masks to fall at the point where identity is revealed -

L'ACTEUR

Et le larron des fruits cria Je suis chrétien

CHOEUR

Ah! Ah! les colliers tinteront cherront les masques

(lines 84-85)

The interpretation of nudity extends to the domain of unconscious desire. Images of nakedness signal a sudden eruption

of infantile sexuality and this takes the form of an exhibitionist impulse that is wholly consistent with the desire to return to the forgotten paradise of origins. It is this exhibitionist impulse that the Hermit seeks to repress -

Seigneur le Christ est nu jetez jetez sur lui
La robe sans couture éteignez les ardeurs

("L'Ermite", lines 25-26)

If narcissistic desire finds its outlet in self-obsession, this is a mask for the latent desire excited by the taboo that surrounds the Mother figure. Every confrontation with questions of identity brings oedipal desire to the surface. This implies the involuntary representation of the oedipal dilemma in every narcissistic situation. This emerges clearly in the fresco scene of "Le Larron" -

Il entra dans la salle aux fresques qui figurent
L'inceste solaire et nocturne dans les nues
Assieds-toi là pour mieux ouïr les voix ligures
Au son des cinyres des Lydiennes nues

(lines 29-32)

Here, the homonymic "nues" links the theme of female nakedness to the image of clouds, with a passing allusion to the myth of the incestuous Hera, turned into a cloud by her brother and husband Zeus. Already we noted the tendency for poetry to comment upon its modes of operation: the allusion to representation in art (the myths of Oedipus and Hera given plastic form by the "fresques qui figurent / L'inceste solaire et nocturne dans les nues") fulfils this function.²¹ As the reader enters the poem he moves into

a world of representation (masks, actors) just as the protagonist crosses the threshold of an inner world of representation, that of frescoes which portray the original birth crisis. This points to an application of mise en abyme technique consistent with an allusion to heraldry in the "triangle isocèle ouvert au mors des chapes" (line 75).²²

The Thief, as mediator and substitute victim,²³ relives the trauma of the Subject as he contemplates his shameful origins. This is the justification for his universal condemnation -

Maraudeur étranger malhabile et malade
Ton père fut un sphinx et ta mère une nuit
Qui charma de lueurs Zacinthe et les Cyclades
As-tu feint d'avoir faim quand tu volas les fruits

(lines 13-16)

- the source of his guilt and the motivation behind his confession -

Possesseurs de fruits mûrs que dirai-je aux insultes
Ouïr ta voix ligure en nénie ô maman
Puisqu'ils n'eurent enfin la pubère et l'adulte
De prétexte sinon de s'aimer nuitamment

(lines 17-20)

The re-enactment of the original crisis establishes a strong thematic association between the poems and this is consolidated by the circularity which binds the poems together as an all-embracing expression of frustration and anguish. Released by Merlin's contemplation of the cycle of life ("... l'éternelle cause / Qui fait mourir et puis renaître l'univers"), this repeated circular

movement shapes the unfolding personal fiction. The obsession with the circular informs the drama of desire, inspiring multiple images of female sexuality. The dream of love fulfilled produces configurations of symbols whose erotic message is easily deciphered ("des fruits doux des fruits mûrs", "des fruits tout ronds", "Les oiseaux de leur bec ont blessé vos grenades / Et presque toutes les figues étaient fendues" - "Le Larron", lines 5, 21, 27-28). More explicit, at times crude images point to the infringement of the codes of acceptable register and subject-matter ("jolis culs", "nombrils", "vulves" - "L'Ermite", lines 10, 14, 45; "grossesses" - "Le Larron", line 99). The circularity of desire - that is desire which is acknowledged but never fulfilled and which inevitably turns back on itself - expresses the frustration of one locked in an enduring cycle of shame.

The source of all shame and the cause of the original crisis can be traced back to an unnatural conception, the result of an illicit love union that infringes the incest taboo. It follows that there is a transfer of guilt whereby the child inherits the sins of the Father - as the narrator says of the Merlin-inspired Enchanter, "Il fut de la nature de son père, car il était décevant et déloyal et sut autant qu'un coeur pourrait savoir de perversité".²⁴ Consistent with this, the Thief's origins are shrouded in mystery and suspicion ("Ton père fut un sphinx et ta mère une nuit"), his presence is unwhole ("malade") and his status is that of one irredeemably guilty ("maraudeur", "voleur"). Denied identity because of his bastard condition, he is condemned to suffer the anguish of those who are exiled and forever lost ("Qui donc es-tu qui nous vins grâce au vent scythe", line 153). The entire crisis of identity can thus be traced back to the

horror of the Subject as he confronts the truth behind his birth circumstances.

If the personal myth derives from this confrontation with the original incestuous impulse of the parents, it only develops to the extent that oedipal desire transfers to the Subject and is then channelled into an all-embracing search for Woman. This allows us to pursue our study of incestuous desire in terms of its outlet within the fiction of total desire, itself a reflection of the inextricability of the search for Self and the search for the Other.

As the reflection of the Subject's desire, Woman is inevitably a reflection of the Subject. At the same time She represents the eternally inaccessible, the unknown quantity - She is, as the Hermit tells us, the Inconnue. Woman is, then, an ambiguous presence and nowhere is this more apparent than in "Merlin et la Vieille Femme". Here, the hero and the Old Woman are united by their resemblance. The Old Woman represents Memory, the other half of the "self"-image with which Merlin must unite for only the symbolic union of Love and Memory can produce the "ouvrage immortel", the embodiment of the poetic ideal. Notwithstanding, Merlin remains eternally divorced from his Memory, his allegorical opposite (Rival) and dreams instead of a future of desire and the promise of Viviane.

In each poem the narrative dramatises the impossibility of realising desire. The perpetual distancing of Woman provides its own mechanism for the sublimation of desire. The concept of

sublimation leads us to consider once more the influence of the literary model upon the development of the quest narrative in these poems.

In the medieval tradition the idealisation of Woman links the spiritual quest (where the Virgin Mary symbolises the Perfect Mother) and the courtly love adventure (where the adored Other is the Perfect Lover). Turning to Apollinaire's poems, we note the tendency for the spiritual and love quests to overlap - in "Merlin et la Vieille Femme", for example, the unfolding of a mock spiritual quest culminates in the false union of the hero and the Old Woman. The clear demarcation of spiritual aspiration and sensual desire comes when Merlin and his Memory part, allowing for the reorientation of desire in favour of Viviane - this marks the beginning of the search for fulfilment that only Viviane can offer. If the poem's conclusion announces a future of experience, authenticity and suffering ("le printemps des nouvelles douleurs"), the central section of the poem describes the false union of Merlin and the Old Woman. All the signs point to a burlesque transformation of the spiritual quest (the Old Woman as a grotesque substitute for the Virgin Mother). This parody of the Virgin Birth involves a re-enactment of oedipal desire in the form of a ritual dance imitative of the love union -

Puis les pâles amants joignant leurs mains démentes
L'entrelacs de leurs doigts fut leur seul laps d'amour
(lines 27-28)

Linking the spiritual quest (devotion to the Madonna) and the reprehensible pursuit of incestuous longing is the impossibility

of realising desire. This foregrounds the theme of futility which, projected through the Old Woman, casts the character in a purely mimetic role. Locked in a false union with Merlin, the Old Woman can only offer a sterile imitation of desire. Her power to mediate desire is correspondingly compromised. There are two aspects to this. Firstly, the Old Woman is a substitute for the inaccessible Mother figure - as Merlin's Memory ("semblable"), She is a reflection (albeit travestied) of maternal love, of a love that is forever lost. Secondly, placed between Merlin and the objects of sensual and metaphysical desire, the Old Woman is an obstacle to desire, her mimicking antics distorting its projection - in this way the Old Woman fulfils her predestined role as Merlin's Rival.

The figure of the Old Woman combines the parody of the desired Mother and the travesty of the Ideal Mother whose purity is translated into sterility ("La lumière est ma mère ô lumière sanglante / Les nuages coulaient comme un flux menstruel", lines 3 and 4). Her union with Merlin is a refusal of initiation (consistent with the intimation "L'entrelacs de leurs doigts fut leur seul laps d'amour"), a sham union which bears no fruit, merely illusion -

Mes tournoiements exprimaient les béatitudes
Qui toutes ne sont rien qu'un pur effet de l'Art

(lines 39-40)

The channelling of desire through a mediator (in Merlin's case the Old Woman) fuels frustration. Unable to bypass the mediator and project desire directly, the Subject focuses his

anger on the mediator who thus becomes the target for the Subject's self-hatred. As the only accessible image of Woman, the image upon which desire and the travesty of desire converge, the Old Woman acts as a substitute victim for Merlin. Her ultimate sacrifice ("corps de vieille morte", line 48) represents the destruction of the illusion, reinforces Merlin in his pursuit of an ideal and leads to a strengthening of desire in anticipation of the coming of Viviane.

Desire and the travesty of desire determine a necessarily open-ended treatment of representations of Woman. Woman is both revered and despised, idealised and victimised ("Un squelette de reine innocente est pendu", in "L'Ermite", line 57), sacrosanct and violated ("Ils violèrent tour à tour l'irréalité raisonnable, belle et formelle de la faussement vivante Angélique" in L'Enchanteur Pourrissant).²⁵ Consistent with the ambiguous status of Woman, the theme of virginity is double-edged - the virginal ideal epitomised by Angélique in L'Enchanteur Pourrissant has its reverse image in the sterility of the Old Woman. At the same time both are identified with the frustration of desire, the outlet for which is the rape of Angélique and the pathetic dance of the Old Woman. In "Merlin et la Vieille Femme" the idea of sterility prevails - this is dramatically announced by the blood-streaked sky of the opening stanza ("Les nuages coulaient comme un flux menstruel"); elsewhere it is more subtly evoked by the references to hawthorns. Here the connotations of purity suggested by the floral state and whiteness describe love unfulfilled. By her own admission the Old Woman gathered only hawthorns ("Je n'ai jamais cueilli que la fleur d'aubépine", line 41) - this translates as

the symbolic restoration of flowers (virginity) at what is a time of ritual deflowering ("Aux printemps finissants qui voulaient défleurir", line 42). If the hawthorn is a symbol for desire frustrated, it is fitting that Merlin, hopelessly awaiting Viviane, falls asleep under the blossoming hawthorn.

The theme of virginity underpins "L'Ermite" and "Le Larron" and is synonymous with sexual frustration -

Comme un poupon chéri mon sexe est innocent

("L'Ermite", line 23)

Soit! la triade est mâle et tu es vierge et froid

("Le Larron", line 122)

The tendency to identify with the virginal state and, by implication, with a key image of Woman, can be traced back to the original experience of desire. The Mother figure reflects the forced repression of desire within Self. Albeit thwarted in the projection of desire, the Subject continues to desire and so inevitably comes to identify with the image of himself which the Mother figure reflects. If, to this extent, the Mother figure resembles the Subject, as his Semblable, she is by the same token his inevitable Rival, his negative reflection and the image of desire and sexual promise unfulfilled. Moreover, as his eternal Rival, she exacts punishment, retribution demanding symbolic castration - in "Merlin et la Vieille Femme" this takes the attenuated form of enchantment, the magic spell that Viviane will cast over Merlin -

La dame qui m'attend se nomme Viviane
Et vienne le printemps des nouvelles douleurs
Couché parmi la marjolaine et les pas-d'âne
Je m'éterniserai sous l'aubépine en fleurs

(lines 57-60)

The relationship of similarity and difference between male and female elements confirms the "Deux animaux dissemblables s'aimaient" theme of L'Enchanteur Pourrissant and provokes in the Subject a characteristically ambivalent reaction towards Woman. This ambivalence intensifies the original crisis, Woman reflecting the totality of contradictions surviving within Self. As these contradictions multiply, the principle of dislocation that structures these poems is reaffirmed. That is to say, the quest framework provides a controlling form for the exploration of a personal crisis, but its scope for offering the means to a resolution of the crisis (in the form of arrival) is limited - moreover, the constant deferral of gratification causes the quest to be modified in terms of non-arrival. The effect of this is to intensify frustration and precipitate the eruption of the crisis and the ultimate rejection of the very model which the act of writing seeks to resurrect.

The failure of the quest model is linked to the processes of mediation and representation upon which the development of the fiction of personal desire depends. Straightaway, the direct projection of desire is thwarted by the absence of a direct link between Subject and the object of desire, and by the subsequent channelling of desire through a mediator whose domination the Subject can never overcome. Every drive towards the object is necessarily a drive towards the mediator. Imitating the desire of

the Subject, the mediator effectively blocks the projection of the original desire and thus becomes an obstacle to its realisation. This is the basis of an essentially conflictual relationship between Subject and mediator who, like the Old Woman, assumes the dual identity of Sembable and Rival. The mediator, as Semblable, is identified with the original desire of the Subject, however, in replacing the Subject in the projection of desire, the mediator inevitably becomes informed with that same desire and so enters a relationship of conflict with the Subject.

Conscious that the object of his desire lies forever beyond his grasp, the Subject seeks to avenge himself by redirecting desire in terms of the destruction of every accessible representation of the elusive ideal (this process of substitution ensures that the ideal retains its intrinsic value). This is the model of desire that emerges in "Merlin et la Vieille Femme" where the hero, accepting the futility of his metaphysical aspiration, becomes reconciled to the fate reflected by the universal mirror - a blood-streaked sky that symbolises the violation of the sacred. This prefigures the violation he commits as he turns from his spiritual ideal, relinquishing the pursuit of authentic desire for a mimicked union that is a mere parody of the fulfilment of desire. At this point desire is redefined and this leads to a modification of the original quest. In "Merlin et la Vieille Femme" the hero takes refuge in fatalism - this is expressed figuratively by the sleep of the Enchanter. In "L'Ermite" there is a more deliberate renunciation of the original quest, consistent with the forced repression of sexual desire -

Enfin O soir pâmé Au bout de mes chemins
La ville m'apparut très grave au son des cloches
Et ma luxure meurt à présent que j'approche
En entrant j'ai béni les foules des deux mains

(lines 73-76)

Desire, if it persists, can now only be pursued through dream and
the exploration of the unconscious Self -

Mes kilomètres longs Mes tristesses plénières
Les squelettes de doigts terminant les sapins
Ont égaré ma route et mes rêves pouspous
Souvent et j'ai dormi au sol des sapinières

(lines 69-72)

The conclusion of "Le Larron", likewise, expresses the futility of
the quest and the isolation of the hero. The Thief's failure to
convert the ancient chorus condemns him - like the Wandering Jew -
to permanent exile -

Va-t'en errer crédule et roux avec ton ombre

...

Tu n'as de signe que le signe de la croix

(lines 121 and 124)

This final stage of the fiction of desire is characterised by
the slide towards introspection as the Subject, fully conscious of
the futility of his quest, seeks refuge in his abject state.
Whilst this might suggest the quiet apathy of retreat, intro-
spection merely intensifies the final crisis as the Subject,
locked in the syndrome of conflict and unfulfilled desire, con-
templates his own enslavement. This triggers an intensification

of the suffocating atmosphere of the pseudo-Symbolist underworld -

Car je ne veux rien sinon laisser se clore
Mes yeux couple lassé au verger pantelant
Plein du rôle pompeux des groseillers sanglants
Et de la sainte cruauté des passiflores

("L'Ermite", lines 93-96)

The final intensification of the crisis has to be seen in terms of the association of two drives and the subsequent breakdown of that association.

When the drive for sexual possession is recognised as futile, the drive for self-preservation takes over, converting the dream of sexual fulfilment into a fantasy of orality and possession through eating. The tendency for these two impulses to emerge, initially, separate and distinct is conveyed by the Old Man's reminder to the chorus in "Le Larron" - "Vous parlerez d'amour quand il aura mangé" (line 12). However, as the complex fiction of desire unfolds, the two impulses merge in an oralised fantasy of sexual possession. Apollinaire's treatment of the theme of hunger confirms this. He draws on both the literal and metaphorical values of "hunger" ("J'ai faim" says the Hermit), exploring images of food and fruit whose soft, pulpy texture recalls the body desired ("nos baisers quintessenciés comme du miel" - "L'Ermite", line 88; "des fruits tout ronds", "des amandes de pomme de pin", "les citrons couleur d'huile et à saveur d'eau froide", "vos grenades", "Les figues" - "Le Larron", lines 21-22, 25, 27-28). The oral fantasy explores desire - and the frustration of desire - in "L'Ermite", "mes doux pains sans levain" connotes diminishing sexual powers whilst in "Le Larron"

the "plat de fèves" evokes the state of detumescence implicit in the homonymic "plat". In this way the desire for sexual possession is masked by the fantasy of orality. Food becomes a substitute for the fulfilment of desire through the Other; indeed food replaces the Other - in the words of the Chapalu monster in L'Enchanteur Pourrissant "Celui qui mange n'est plus seul".²⁶ Ultimately, however, efforts to sublimate sexual desire through food are compromised for self-preservation (through nourishment) draws on the image of the Mother as the original provider. Her re-emergence provokes forbidden desire and excites frustration - in the following quotation from "L'Ermite", homophonic reminders of maternal presence (saints/(seins), mer/aémères) convey the anguish of desire unfulfilled in what is an acknowledgement of powerlessness and sexual impotence -

Comme un rayon de lune adoré par la mer
 En vain j'ai supplié tous les saints aémères
 Aucun n'a consacré mes doux pains sans levain

(lines 50-52)

The sense of revolt that frustration induces gives rise to two specific responses. These register the full horror of the Subject as he reflects on his wretched existence. Firstly, an effort to externalise frustration in order to secure the salutary transfer of violence to a substitute victim manifests itself as a sadistic tendency. This is clearly identified in "Le Larron" where the Thief uses his knife to violate the fruit, thereby transgressing some unspoken taboo. The Thief's knife ("mon couteau punique") is destined to betray and to punish: here the semantic value of "punique" ("treacherous") is reinforced by a

lexical ending which conveys the active impulse ("-ique") and which, echoing "sadique", implies the infliction of punishment -

Il y avait des fruits tout ronds comme des âmes
Et des amandes de pommes de pin jonchaient
Votre jardin marin où j'ai laissé mes rames
Et mon couteau punique au pied de ce pêcher

Les citrons couleur d'huile et à saveur d'eau froide
Pendaient parmi les fleurs des citronniers tordus
Les oiseaux de leur bec ont blessé vos grenades
Et presque toutes les figues étaient fendues

(lines 21-28)

When the destructive impulse is thwarted, desire for violence turns back upon itself. The failure to vent anger upon others merely serves to compound self-hatred. Every drive towards the destruction of the Other ("... flagellez les nuées du coucher" - "L'Ermite", line 9) acts to release masochistic desire ("... mon cilice / Tissé de crins soyeux par de cruels canuts", lines 43-44). Thus, the sadistic and masochistic impulses are closely associated. Denied other outlets, the Subject's sense of revolt ultimately turns against language and the Symbolist order is mercilessly attacked -

Vertuchou Riotant des vulves des papesses
De saintes sans tétons j'irai vers les cités
Et peut-être y mourir pour ma virginité
Parmi les mains les peaux les mots et les promesses

(lines 45-48)

The explosion of anger that desecrates the Symbolist ideal in turn engulfs the Subject and provokes in each of the poems the self-negation of the central hero. Self-negation is the outcome of the

failure to achieve self-realisation through the fulfilment of desire. Self-negation finds an outlet in the fatalism and resignation of the central characters. The Thief accepts social and spiritual exclusion for failing to expiate his guilt; Merlin and the Hermit are resigned to the removal of their sexual identity - their slumber symbolises the state of castration and so they sink into the paralysis of sleep as the imaginary world eternalises around them -

Couché parmi la marjolaine et les pas-d'âne
Je m'éterniserai sous l'aubépine en fleurs

("Merlin et la Vieille Femme", lines 59-60)

Whilst the quest narrative tends towards a separate conclusion in each poem - the exhausted acceptance of powerlessness (and impotence) on the part of the Hermit; the exile of the Thief; Merlin's dream of love with Viviane - the poems are linked in terms of the isolation and ultimate self-negation of protagonists who are less "acting" than "acted upon". Their collective rejection of heroic in favour of anti-heroic values constitutes a repudiation of the quest ethos that is consistent with the broader rejection of Symbolism, a mode that draws on medieval-inspired themes of wandering, meditation and spiritual quest, as it shapes a hermetic, idealist mode of expression.

It would be easy to be dismissive of these early pieces and classify them as products of an immature art that pours scorn on the norms of acceptable subject-matter and register, and whose

impact owes everything to the savagery of the attack launched against Symbolism. Our findings in this chapter suggest however that there is a need to assess the programmatic role of these poems and to evaluate their contribution to the development of Apollinaire's poetics.

Whilst Apollinaire's initiative bears all the signs of juvenile revolt (mixing of incompatible registers, radical changes in tone and style, distortion of Symbolist-inspired imagery) revolt is not for all that gratuitous, rather it is the necessary catalyst in a poetics that seeks by confrontation and denunciation to oust the prevailing Symbolist idiom. Apollinaire proceeds by excess and the effect of magnification, exaggeration and distortion is to expose the excesses of Symbolism - in particular its hermetic, didactic, abstract and obscurantist tendencies.

Together, these poems constitute an early and particularly vehement expression of Apollinaire's search for independence, an independence which he achieves later in the quiet, effective lyricism of the "Rhénanes" and, most powerfully, in "La Chanson du Mal-Aimé" where maturity of expression, controlled lyricism and the potential of the modernist imagination combine to produce a work of great resonance and intense feeling.

In programmatic terms there is an obvious link between these early pieces and a series of poems composed around 1908. Apollinaire's return to an obscurer vein and a thematics reminiscent of the medieval world of the earliest poems sets the scene for the resurrection and final expulsion of Symbolism.

However, now his aim goes beyond the simple repudiation of a mode to the freeing of lyricism and the consecration of a new art. The creative apogee reached in 1908 (after the experience of the creative void in the years following the composition of "La Chanson du Mal-Aimé") is epitomised by the Prometheus-Poet who appropriates the gifts of prophecy and visionary power, ousting the self-doubting Merlin-Poet of the pseudo-Symbolist phase in scenarios of vigorous self-affirmation.

In pursuing our study of continuity and change across the different phases of Apollinaire's composition, we turn now to examine the "fire poems" and the consolidation of new forms of lyricism in the 1908-1912 period in anticipation of a more rigorously modernist poetics after 1912.

END-NOTES

1. M. Décaudin traces the composition of these poems to the Stavelot period (1899) (Le Dossier d'"Alcools", p. 144). The obvious link between these poems and the medieval atmosphere and thematics of L'Enchanteur Pourrissant points to consistency of inspiration and approach.
2. "Triptyque de l'Homme" figures as one of a set of poems published after the poet's death by Toussaint-Luca. See OPo. pp. 711-713, 1156-1157.
3. Well-documented research accounts for Apollinaire's pleasure at identifying with the legendary enchanter-prophet and this opens up fields of reference both personal and literary. Burgos' study of the background to L'Enchanteur Pourrissant (op cit., pp. I-CLXII) leads him to see the choice of the Merlin legend as a reflection of the poet's biography and of his precocious literary experience.
4. See our opening chapter (pages 157-167) for a discussion of the themes of visionary power and prodigious discovery in the context of Apollinaire's post-1916 composition.
5. M.-L. Lentengre, pp. 72-73.
6. The prologue to L'Enchanteur Pourrissant opens with a similar instance of narrative dislocation: here the identities of Subject and narrator converge then separate -

Que deviendra mon coeur parmi ceux qui s'entr'aiment?
Il y eut jadis une demoiselle de grande beauté, fille
d'un pauvre vavasseur.

(Burgos, p. 2)

M.-L. Lentengre highlights this -

... le narrateur représenté par un sujet lyrique commence par céder la parole à un autre narrateur, convié à raconter une autre histoire que la sienne, c'est-à-dire l'histoire de Merlin. Le premier narrateur tourne ainsi le dos au développement subjectif attendu et se désigne tout de suite comme "auteur" en choisissant de faire appel à son savoir.

Dans le dernier chapitre, qui est constitué par le texte d'"Onirocritique", ce narrateur reprend la parole, mais c'est pour se représenter comme créateur de mondes.

(Apollinaire et le Nouveau Lyrisme, p. 71)

Lentengre's observations on narrative dislocation across the diachronic range represented by the composition of L'Enchanteur Pourrissant and "Onirocritique" (1898-1909) reflect our findings for the synchronic text.

7. "Les Trois Vertus Plastiques" (OC III, p. 93).
8. Letter of 11 May 1908 to Toussaint-Luca (OC IV, p. 697).
9. Our description of modernism (as opposed to "definition" for modernism defies any single, definitive classification) bears upon notions of movement and constant change. However this does not necessarily imply a sustained drive towards the New, but, as the example of Apollinaire's medieval-inspired, anti-Symbolist poetry illustrates, a dynamic opposition of the impulses for change and continuity.
10. In Après le Symbolisme, Retour à l'Humain M.-L. Richli-Bidal examines the humanist influences that shaped modern poetry at the beginning of the century and inspired the initiatives of the Unanimist and Abbaye groups as well as those of "independents" like Cendrars and Whitman.
11. In her study of "Le Larron" (Revue d'Histoire Littéraire de la France, no. 3, July - Sept. 1967) Claudine Gothot-Mersch underlines the rejection of the Graeco-Roman tradition and the countering of neo-classical Parnassian objectivism.
12. Apollinaire's rejection of too pure forms of poetic expression and the allegorisation of the desire for human experience (as part of a tendency towards humanisation in poetry) are central questions explored by A. Stephens in "Apollinaire's 'Merlin et la Vieille Femme'" in Essays in French Literature, no. 5, Nov. 1968.
13. Genette declares the hypertext to be a "transformation" of the hypotext. We prefer the general term "rewriting", reserving "transformation" for descriptions of the more

radical treatment of the quest model - for example, in "La Chanson du Mal-Aimé", "Zone" and "Les Collines" where the quest re-emerges in a modernised form.

14. M.-L. Lentengre, pp. 67-68.
15. The idea of a travesty of the original canon is implicit in Theo Hermans' apposite description of a "pseudo-Symbolist" poetics (The Structure of Modernist Poetry, p. 50).
16. S. Freud, "Creative Writers and Day-Dreaming" in The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. IX, p. 144.
17. A similar effect of "speaker-confusion" was achieved by the non-identification of speakers in the pre-Alcools versions of "Le Larron" (La Plume, 1903; Vers et Prose, 1912). See OPo, pp. 1056-1057 and Décaudin, Dossier, p. 151.
18. M.-L. Lentengre, p. 115.
19. René Girard offers an illuminating study of desire in Mensonge Romantique et Vérité Romanesque. He explores the triangular relationship created by the linking of the Subject to the desired Object through a mediator, an obligatory third party who endorses or opposes the projection of desire.
20. J. Burgos, Pour une Poétique de l'Imaginaire, p. 265.
21. For Marthe Robert (Roman des Origines, p. 63) the Oedipus myth is "contenu obligé", a universal situation deposited in myth and continually reproduced in the creative work.
22. J.-C. Chevalier identifies the triangle as an essential organising form in "Le Larron" and a symbol exploited for its sexual and mystical significance ("Alcools" d'Apollinaire, pp. 82-83).
23. The function of sacrifice and the nature of the substitute victim are the subject of René Girard's study La Violence et le Sacré -

... l'objet initialement visé demeure hors de portée et continue à narguer (la violence). La violence inassouvie cherche et finit toujours par trouver une victime de rechange.

(p. 11)

25. L Enchanteur Pourrissant, p. 4.
26. L'Enchanteur Pourrissant, p. 74.
27. L'Enchanteur Pourrissant, p. 86.

CHAPTER THREE

Purification and Humanisation:
the poetry of the transitional 1908-1909 period

The years 1908 and 1912 are generally retained unrelated as crucial dates in the evolution of Apollinaire's poetics. In this respect they present a parallel with 1904 and 1917, the years spanned by Apollinaire's most significant production, if we take "La Chanson du Mal-Aimé" as the point of departure of a creative itinerary that is concluded by "Les Collines".

The critical consensus reached over the identification of significant stages in the development of Apollinaire's art is best explained in terms of an association of factors - external spheres of influence, the poet's position on aesthetics as expressed through media other than poetry, and the internal dynamics of the poems. The interaction of these factors has a determining influence both in 1908 and 1912. If this in itself merits consideration within the bounds of an independent study of each period (in this chapter and in chapter four), the relevance of this association of factors to both periods, as well as the emergence of structural similarities between the 1908 and 1912 works, justifies our selection of 1908 and 1912 as two comparable terms of reference in a study of the continuity and development of Apollinaire's poetics.

We begin here by considering criteria external to poetry for the years 1908 and 1912 mark a decisive stage in Apollinaire's poetic development and this requires to be seen within the context of greater changes.

A climate of change affects entire fields of creative endeavour. Of seminal importance here is the sphere of influence which the plastic arts represent and the relevance of ideas

central to Cubism (in 1908) and Orphism (in 1912) in shaping Apollinaire's ideas on aesthetics. Indeed, in dedicating his programmatic poem "Les Fiançailles" to Picasso, Apollinaire consecrates the painter's role as maître à penser for an entire generation committed to experimentation in the field of the Modern.¹ If by 1912 the emphasis has shifted somewhat this constitutes rather less a departure from Cubism as a centre of interest than a logical extension of the axis which links the rejection of representation to research into purer, more abstract forms of expression, a development underlined by Apollinaire's remarks in "Sur la Peinture" -

Ces peintres, s'ils observent encore la nature, ne l'imitent plus et ils évitent avec soin la représentation de scènes naturelles observées et reconstituées par l'étude.

La vraisemblance n'a plus aucune importance, car tout est sacrifié par l'artiste aux vérités, aux nécessités d'une nature supérieure qu'il suppose sans la découvrir. Le sujet ne compte plus ou s'il compte c'est à peine.²

Developments between 1908 and 1912 were to hasten the abandoning of diachronic arrangements (and with that realist forms) in favour of synchronic compositions. Apollinaire saw the potential of the new art emerge in the painting of Delaunay -

Delaunay est un des artistes les mieux doués et les plus audacieux de sa génération. Sa dramatisation des volumes colorés, ses ruptures brusques de perspective, ses irradiations de plan ont eu beaucoup d'influence ... Il recherche la pureté des moyens, l'expression de la beauté plus pure.

(...)

Rien de successif dans cette peinture ("L'Equipe de Cardiff") où ne vibre plus seulement le contraste des

complémentaires découvert par Seurat, mais où chaque ton appelle et laisse s'illuminer toutes les autres couleurs du prisme. C'est la simultanéité.³

A second major line of discussion concerns the poet's pronouncements on aesthetics. The idiom Apollinaire selects for this purpose is art criticism in the form of a series of méditations esthétiques published under the title Les Peintres Cubistes. Its composition spans this formative period and strengthens the case for identifying a parallel between poetry and the plastic arts. However, Apollinaire avoids the dogmatism of more direct pronouncements on Cubism - what Umberto Eco terms "explicit declarations".⁴ More appropriate in Apollinaire's case is the description of "semi-explicit" and "transposed" declarations for his reflection is general and meditative rather than specific and programmatic - beyond this the temper of Apollinaire's art criticism is more akin to poetry than to prose. The conscious ambiguity and openness of Apollinaire's meditation reflect perfectly the subtle collusion of poetry and painting within an all-embracing creative initiative.⁵

If we turn now to consider Apollinaire's self-view and statements on poetry in the period after the composition of "La Chanson du Mal-Aimé", a significant development is apparent. In 1906 Apollinaire's reply to a survey carried out by the Revue Littéraire de Paris et de Champagne indicates a vague eclecticism as regards his preferences ("Je suis pour un art de fantaisie, de sentiment et de pensée ...") and a forthright rejection of the Symbolist canon ("l'art de la pénombre et de la mélopée créé par la mystique intuitive m'inspire une défiance insurmontable"). The

lack of a defined creative purpose is accentuated by the poet's insistence on the absence of a "composition significative" in his own repertory. However, by 1908 Apollinaire has moved from the mere formulation of preferences ("Je suis pour ... ") to an active search for style ("Je ne cherche qu'un lyrisme neuf et humaniste en même temps"). Identifying the realisation of his aspirations in "Le Brasier" and "Onirocritique", Apollinaire is able to align himself with the great medieval tradition -

Mes maîtres sont loin dans le passé, ils vont des auteurs du cycle breton à Villon.

- and situate his work in relation to contemporary tendencies (Royère, neo-Symbolism).⁶

Whilst our introductory remarks help clarify Apollinaire's position, the most decisive factor for our study is the internal dynamics of the poems. Two issues are of particular interest to us at this point - firstly, the unity of composition which emerges in the "fire poems", highlighting 1908 as a significant date in the evolution of Apollinaire's poetics; secondly, the search for a more consciously modernist style in "Le Voyageur" and "Zone", and the debate over successive changements de front (this will be the subject of chapter four).

The works of 1908 constitute an affirmation of style, the unity of composition to which each text contributes conferring a collective identity. The effect of this is to transcend the boundaries of genre (as the letter to Toussaint-Luca infers "(mes derniers vers) sont parents de l'"Onirocritique" et de l'article

sur Royère"), to explode the myth of an absolute difference between literary and non-literary language and to turn several works unrelated in terms of genre (verse poem, prose poem and critical article) into a coherent sequence.⁷ At the same time, the tendency for critics to confirm thematic relatedness tends to encourage the application of reductive models - in particular this is reflected in the strict monothematic treatment of the poems of 1908 as a matrix of fire and flame.⁸ In the same way the tendency for critics to treat the sequence of poems as a strictly autonomous entity risks creating a massive dislocation between the sequence (the 1908 poems) and the overall series (Alcools), thus arresting the creative flow at a point where the underlying motivation is defined by the desire for a total reconstruction of the Self -

On me bâtit peu à peu comme on élève une tour
Les peuples s'entassaient et je parus moi-même
Qu'ont formé tous les corps et les choses humaines

("Cortège", lines 63-65)

The criteria influencing the retention of 1912 as a significant date are somewhat different and involve a shift in emphasis. For many critics it is less the relatedness of the works which marks 1912 as a major landmark in Apollinaire's development than the striking newness of "Zone", a poem which, like "Le Voyageur", blends fantasy and elegy, and combines simplicity and directness of tone with forcefulness of imagery. Ph. Renaud summarises Apollinaire's achievement thus -

Aussi complexe que soit le poème, on peut dire que sa nouveauté réside avant tout dans son accent personnel, dans le dévoilement d'Apollinaire par lui-même et dans l'humanité totalement assumée du poète. (...) Dans "Zone", Apollinaire se rend présent à lui-même et à ses lecteurs à la fois dans sa grandeur lyrique et son inquiétude personnelle. (...) Il met en question l'univers poétique patiemment construit depuis des années, et, dans un geste lui aussi dramatique, l'affronte au monde réel ... 9

The identification of significant dates is more generally symptomatic of a desire to fix a particular work on what is an inevitably continuous, evolutionary axis of creativity. This gives rise, on occasion, to a more strictly isolationist stance with critics focusing on a series of chronologically and thematically related poems (the "pseudo-Symbolist" works, the "fire" poems, the "war" poetry) with the aim of demonstrating unity of composition. Alternatively, a single major text is selected either purely on its own merits or as being representative of a particular style of writing or phase of composition. This approach defines the monograph, major contributions to which include Claude Morhange-Bégué's linguistic analysis of "La Chanson du Mal-Aimé" and Peter Fröhlicher's semiotic study of "Le Brasier".

Now, whether the critical effort channelled into the separate study of the two major areas 1908 and 1912 involves critical investment in a single text or in a series of related texts, the effect will be the same in determining the arbitrary splitting of a nucleus of works from the ensemble to which it belongs and an implicit negation of the creative continuum. However, our approach in identifying and linking a number of major works drawn

from different periods of composition - including, in the present chapter, the relatively neglected poetry of 1909 (which largely bridges the divide between the fire poems and "Zone") - is based on the premise that by tracing continuity and change through a number of key compositions we can begin to uncover the internal structuring of Alcools and thus move towards a better understanding of the development of Apollinaire's poetics. The comparative approach we have adopted draws on the usefulness of the synchronic study in emphasising the relative independence of the 1908 and 1909 works within Alcools and in reconciling this with the need for a diachronic study. In this way we seek to move beyond time-honoured critical boundaries in order to trace the development of Apollinaire's poetics and uncover continuity where it exists. Just as we sought to describe the relationship between the two capital works of Alcools and Calligrammes, "La Chanson du Mal-Aimé" and "Les Collines", in a central chapter spanning the chronological poles of Apollinaire's poetry, so we require to consider the intermediate stages of development and thus make the first of several internal links aimed at registering the reorientations, shifts and modulations which occur across the Alcools series.

That the year 1908 roughly marks the midpoint of Apollinaire's career (1898-1917) is incidental, though not insignificant. To focus upon this year as a significant threshold would however be arbitrary were it not that the interplay of factors evoked at the beginning of this chapter determines a change in creative experience about this time and acts as a catalyst for one of a series of new departures in Alcools.

In seeking to understand the possible causes of the 1908 renewal we require to assess the situation of Apollinaire's poetry in the preceding period. Essential in this respect, even if Apollinaire overlooks its claim to the status of "composition significative" in his 1906 reply, is "La Chanson du Mal-Aimé" - towering above the pseudo-Symbolist works and "Rhénanes", it projects towards the next major period of composition as the point of origin of the creative initiative.

The link between 1904 and 1908 is strengthened by the very meagreness of Apollinaire's output in the intervening years, a sparsity which to some extent can be accounted for by the creative and emotional exhaustion experienced by the poet after "La Chanson", a sense of frustration in this period of relative inactivity explaining, partly at least, his reluctance to recognise any work as significant and the implicit dismissal of "La Chanson". The period 1905-1908 is one of extreme creative lethargy - Apollinaire gives an almost legendary significance to this in an allusion to a five-year sleep in "Les Paroles Etoiles", a reference which establishes a parallel between the human cycle (alternating sleep and activity) and a creative rhythm regulated by the fluctuations of inspiration.¹⁰

However much Apollinaire's artistic powers appear dormant, the post-"Chanson"/pre-fire poem period should not for all that be dismissed as a creative void but viewed instead as an inevitable phase of reorientation, the diversity and meagreness of Apollinaire's production and the lack of coherence which results from experimentation with a variety of canons identifying an on-going search for style. Ph. Renaud focuses upon this - "De 1903 à 1907, la production poétique d'Apollinaire se caractérise par sa variété et sa minceur".¹¹ Drawing together the various tendencies, he provides us with an overview of Apollinaire's composition during this period as well as a glimpse of the evolution of his poetics in what might be considered a transitional phase. Thus, the simple effective lyricism of "Rhénanes" is detected in "Automne" whilst "La Maison des Morts" extends the exploration of a fantastic vein already present in the 1901-1902 poems. In a quite different vein "Lul de Faltenin" represents the earliest and perhaps the purest example of the neo-Symbolist tendency which will filter through the poetry of 1908. What is certain is that after this period of tentative searching - of which "Lul de Faltenin" marks the conclusion - an affirmation of style gives rise to the key texts "Le Brasier" and "Les Fiançailles" and to the exploration of an anti-naturalist, highly imaginative vein of writing which, in showing some allegiance to more obscure, cerebral forms, appears to respond to Apollinaire's declared preference for "un art de fantaisie, de sentiment et de pensée, aussi éloigné que possible de la nature ...".¹²

The poetry of 1908 represents distillation after a necessary period of fermentation and marks the point at which the

eclecticism of the earlier period (1903-1907) matures to produce a more coherent aesthetic programme, the relatedness of the works presenting the unmistakable sign of a new unity of composition. Indeed, if M. Décaudin is led to consider this period as the real beginning of Apollinaire's poetic art, the experience of a stabilisation of Apollinaire's poetics at this point is in itself sufficient justification for our halt at 1908.¹³

Certainly, at a purely textual level, the feeling that a destination has been reached inspires in the poet a reflection on the state of his art, one which if it confirms the conceptual division between past and future (a theme central to "Cortège"), explores the present as a phase of privileged meditation and the essential link guaranteeing continuity across the series. The same schema is traced in the two main texts we shall study here: whilst the present defines the space of the creative meditation and formalises the break with the past at the point where the poet seeks to put the greatest distance between himself and his past, his desire to assess the evolution of his poetics, to situate his art in the present and to trace out possible paths for the future, engages him in a confrontation with the past, suddenly resurrected within the space of the present.

The exploration of the creative present in the 1908 works engages the Subject in a series of variable transactions with the past and this allows an initial distinction to be drawn between "Le Brasier" and "Les Fiançailles".

Opening at the point where purification is already under way

("J'ai jeté dans le noble feu"), the action of "Le Brasier" focuses upon the present, the relationship with the past being the subject of the direct reference "Ce Passé" or of rather vaguer figurative allusions (revived from the fund of Symbolist imagery - "vives mains", "têtes de morts", "têtes coupées"), and only formally resurrected in a brief interpolation from the 1902 poem "Le Printemps" -

Puis le soleil revint ensoleiller les places
D'une ville marine apparue contremont
Sur les toits se reposaient les colombes lasses

(lines 51-53)

The composition of "Les Fiançailles" involves a more concerted integration of the Symbolist canon and offers a fuller vision of development by reconstructing the creative trajectory past-present-future. "Les Fiançailles" retraces the different phases of the struggle for style, unfolding as a canvas upon which other texts may be grafted and in relation to which they gain in meaning. Thus, "Les Fiançailles" emerges as the major programmatic work of the 1908 series - this accounts for the emphasis placed on it in the first part of this chapter.

"Les Fiançailles" opens with concrete evidence of an inter-textual relationship between past and present in the form of a three-stanza extract from "Le Printemps". Insofar as primary research into sources has identified the first sequence of "Les Fiançailles" as a slightly modified interpolation from this early Symbolist poem, thereby establishing textual archaeology, we can go on to explore the dimensions and significance of inter-textuality with special reference to this 1908 text.

Stated in the simplest terms, Apollinaire annexes part of an earlier text to his definitive version of "Les Fiançailles" by borrowing directly from his poetic repertory, thereby forging a formal (intertextual) link between past and present. Here Apollinaire is in effect subscribing to a concept formalised much later by the structuralists for whom literature exists as a single text continually reproduced, the operation of rewriting being sufficiently subtle to restore the Old and integrate it with the New, and yet also sufficiently transparent to produce a vast palimpsest through which the original text can be discerned. Undeniably, Apollinaire accords special importance to continuity - both in terms of literary tradition (his intimation to Toussaint-Luca is clear - "Mes maîtres sont loin dans le passé, ils vont des auteurs du cycle breton à Villon") - and across the corpus of his writing: Apollinaire's exploitation of his own poetic fund as a means of reinstating the past is evidence of this and thus strengthens our case for pursuing continuity as a major line of research.¹⁴

The effect of appropriation and incorporation is to accord the "Printemps" extract the status of an autonomous sequence. This allows us to draw a distinction between "Les Fiançailles" and "Le Brasier" in terms of a quantitative and qualitative difference at the level of intertext. Whereas the insertion of a fragment from an earlier work fulfils the essential conditions for intertextuality (co-presence of Old and New) in both poems and links two contemporary texts through an identical source, it is only in "Les Fiançailles" that the earlier text is recast as a significant part of the new. Here, the reader is not left with any impression of a gratuitous collage or banal repetition for the very

separation of part of a text (the first three stanzas) from its source ("Le Printemps") produces a new text, at least a text implicitly different from the original. It follows that the "new" sequence enters into a significant relationship with the other sequences, is affected by their proximity and, in turn, acts upon them in the context of a continuous reading of the poem.

Placed at the head of "Les Fiançailles", these three stanzas are accorded an initiatory value which is confirmed at several levels. Firstly, the process of rewriting formally reinstates the past and thus directs our reading along a continuum linking past (performance) and present (sphere of meditation). The catalyst for the development of the narrative along this continuum is the concept of Spring for it marks a thematic and formal introduction to the work, the opening line "Le printemps laisse errer les fiancés parjures" recalling the title of the hypotext ("Le Printemps"), now lapsed as a function of the intertextual transaction. At a secondary level of reading, Spring consecrates the beginning of the natural cycle both in the human and mythic spheres and as such corresponds to a moment of release, setting in motion a movement which, as it rapidly gathers momentum, will propel us out of the past and towards the present and a renewal of creative energies.

If this opening sequence of "Les Fiançailles" paints a rather wistful tableau, unfolding a typically Symbolist landscape thronged with hanging hearts and submerged in lemon-trees, it also reveals a self-critical dimension (filtered through the lexical and semantic associations of "errer"). By considering the relationship of the "Le Printemps" extract to the subsequent

sequences of "Les Fiançailles", we shall be able to trace the development of the critical dimension as Apollinaire introduces the modernist concept of self-aware writing and exposes the Symbolist text as a repository for images bereft of originality.

The opening line of the second sequence ("Mes amis m'ont enfin avoué leur mépris") refers us, via the dedication ("A Picasso") to the first sequence (the poet's past - represented by this extract from "Le Printemps" - as the object of his peers' contempt) and achieves a textual short-circuit whose effect is to fuse the 1902 and 1908 texts. However, the juxtaposition of the two sequences merely imitates a reconciliation of past and present - the programmatic function determines that the union is provisional and ironic, indeed the closer the terms, the more radical the divorce that can be effected and the more accurate the assessment made of aesthetic development. In this way, all hopes for a reconciliation of past and present are dashed as the union of Old and New suggested by the title "Les Fiançailles" is consummated and in effect concluded. It is here that we begin to appreciate the complexities behind what appears to be a highly transparent metaliterary comment. Whilst the opening line of the second sequence operates a direct link back to the dedication, connects paratext and text, and hints at the interaction between the poetic and the plastic arts and at possible cross-influences, in purely textual terms it is the insistence on reception and criticism ("Mes amis", "leur mépris") as the principal axis of the text and the essential trigger in the dynamics of modernism that is more significant in confirming the programmatic function of "Les Fiançailles".

The shift to the Imperfect tense in the following line moves the action into a more remote past and accentuates the divide between past and present, whilst the recourse to a highly stylised image ("Je buvais à pleins verres les étoiles") extends the metapoetic reference, transposing it by means of a literary figure exploited here and subsequently as a metonymy describing the Symbolist canon. Like the assortment of "têtes coupées" and "têtes de morts" which figure in "Le Brasier", the stellar monad emerges as a repository of Symbolist commonplaces and comes to represent an entire mode of writing that must now be contested if poetic language is to be renewed and new sources of lyricism discovered.

The initial stage in the process of purification essential to renewal is confrontation. To this end, the key stellar monad is revived and subjected to a variety of debunking processes -

(trivialisation)

Les becs de gaz pissaient leur flamme au clair de lune

(line 19)

C'est la lune qui cuit comme un oeuf sur le plat

(line 79)

Le ciel était plein de fèces et d'oignons

("Onirocritique")¹⁵

(sexualisation)

Le galop soudain des étoiles
N'étant que ce qui deviendra
Se mêle au hennissement mâle

("Le Brasier", lines 6-8)

Les têtes coupées qui m'acclament
Et les astres qui ont saigné
Ne sont que des têtes de femmes

("Le Brasier", lines 18-20)

- before being liquidated (symbolically consumed: "astres dont se nourrit le vide" - "Le Brasier", line 57; "Je buvais ... les étoiles" - "Les Fiançailles", line 13; "Un troupeau d'arbres broutait les étoiles invisibles" - "Onirocritique"; and ultimately destroyed: "(Un de mes sens) vit décapité sa tête est le soleil / Et la lune son cou tranché" - "Les Fiançailles", lines 66-67).¹⁶

The relegation of the angels to the corps of domestics in the seventh sequence ("Des anges diligents travaillent pour moi à la maison") is an amusing projection of the poet's final triumph over the Symbolist mode as well as the sign of the submission of the past to the demands of the present.¹⁷ The earlier image of the exterminating angel (line 14) represents a more advanced stage in debunking as the Symbolist canon turns upon itself in an act of self-destruction -

Un ange a exterminé pendant que je dormais
Les agneaux les pasteurs des tristes bergeries

The action of the angel as primary agent of the destruction of Symbolist idols has the effect of transforming this second sequence into an exercise in poetic iconoclasm. The systematic debunking of a series of images similar to those explored in the opening sequence acts retrospectively to identify this opening sequence as a poetic icon and a relic of the Symbolist cult. The contempt which Symbolism inspires and the corresponding decline of the canon are evoked through the treatment of the Madonna figure as reverence gives way to disfiguration and irony ("Des femmes demandaient l'amour et la dulie" - line 25). This is paralleled by the transformation of the idyllic garden (which echoes that of the Song of Songs) into a pseudo-Symbolist hell.

Stylistic devaluation is represented structurally by a shift downwards. In "Le Brasier" this is rendered more prosaically by a transposition of the theme and a direct reference ("Combien de races qui forlignent") and by means of a non-figurative litote ("L'amour est devenu mauvais"), whereas in "Les Fiançailles" free rein is given to the highly figurative (the imagery of hallucination) and to hyperbole (the accumulation and intensification of images).¹⁸ This coincides with a demonic dance by the spectres of illness, falseness and sterility, states which describe the Symbolist pathology -

De faux centurions emportaient le vinaigre
 Et les gueux mal blessés par l'épuration dansaient
 Etoiles de l'éveil je n'en connais aucune
 Les becs de gaz pissaient leur flamme au clair de lune
 Des croque-morts avec des bocks tintaient des glas
 A la clarté des bougies tombaient vaille que vaille
 Des faux cols sur des flots de jupes mal brossées

(lines 16-22)

Projecting this magnified image of creative dysphoria, the second sequence represents - in the context of a poetic programme and continuing metapoetic reflection - the revolt of the poet against the tyranny of fixed forms and marks the beginnings of a search for authenticity in writing. To this end, travesty is used as the vehicle most effective in undermining the Symbolist mode. A comparison of the first two sequences at this point will allow us to assess the effect of travesty on the staging of the creative crisis and its contribution to the development of the narrative.

The gentle, melancholy scene which unfolds in the first sequence is thrown into accelerated decline by the Symbolist onslaught as sacrosanct values are overturned and visions of falseness ushered in. Just as birth merges with death in the frenzy of the "accouchées masquées" (line 23), so the procession of shadows enacts a False Nativity, one made indistinguishable from the real Calvary by the juxtaposition of lines 15 and 16 -

Les agneaux des pasteurs des tristes bergeries
De faux centurions emportaient le vinaigre.¹⁹

The frenetic vision of corruption, contagion and distortion that surges from the staging of this diabolic carnival sharpens the image of Symbolist decline to the point that the representation slides inexorably towards the reality of oppression, and, for the reader, assaulted by the multiple and intense manifestations of Symbolist decay, image and reality come near to being indifferentiable.

With this a point of no-return is reached and a reversal of

the process engaged. If the exploration of an imaginary world thronged with the phantoms of the past defines the space of the Subject's action, it is the intensification of this experience of confrontation that creates the conditions necessary for a more radical purge and ultimate exorcism. It is in the transition between the second and third sequences, at the point where the nightmare vision suddenly abates and the assailant phantoms are appeased, that the mechanism of catharsis is exposed.

This shift in narration marks the release from a state of frenzied activity and the passage into a sphere of intense meditation to which corresponds an expansion of the implicit metaphor of trial to encompass physical and spiritual dimensions. The readjustment in narration which occurs as we pass from a phase of confrontation to one of contemplation confirms the continuous and episodic nature of subjective and textual experience as the way opens towards purification, a crucial stage in the creative rehabilitation which the series of 1908 works restages.

Here, we can envisage drawing "Le Brasier" into our discussion for it is with the process of purification under way that "Le Brasier" opens, marking an initial point of convergence with "Les Fiançailles" -

J'ai jeté dans le noble feu
Que je transporte et que j'adore
De vives mains et même feu
Ce Passé ces têtes de morts
Flamme je fais ce que tu veux

The experience of purification involves a preliminary period of

privation - alternatively, actively sought as in this opening stanza of "Le Brasier", or passively accepted as in "Les Fiançailles" -

Tous les mots que j'avais à dire se sont changés en
étoiles

(line 30)

"Onirocritique" opens with an expressed fear of purification ("Les charbons étaient si proches que je craignais leur ardeur") that is only overcome when the Subject renounces ties to the past and can cast the Symbolist pearl into the sea -

(une de ces bêtes) m'apporta une tête faite d'une seule
perle. Je la pris dans mes bras et l'interrogeai après
l'avoir menacée de la rejeter dans la mer si elle ne me
répondait pas. Cette perle était ignorante et la mer
l'engloutit.

The texts of the 1908 period converge at the point where physical suffering is transcended, desire conquered and a state of total self-abnegation achieved. This is anticipated in "Lul de Faltenin" -

Le sang jaillit de mes otelles
A mon aspect et je l'avoue
Le meurtre de mon double orgueil

(lines 13-15)

- and extended through "Le Brasier" -

Qu'au brasier les flammes renaissent
Mon âme au soleil se dévêt

(lines 14-15)

Il n'y a plus rien de commun entre moi
Et ceux qui craignent les brûlures

(lines 41-42)

The passage from physical trial to the torment and ecstasy of contemplation is secured through the total devotion of the Subject to the flame and to the ideal of a joyful martyrdom. This is expressed by the concept of "Ardeur" and ultimately realised in the fusion of the Subject and the element, the emblem of supremacy, purity and inhumanité (the transcendence of the human condition) -

Je flambe dans le brasier à l'ardeur adorable
Et les mains des croyants m'y rejettent multiple innom-
brablement

("Le Brasier", lines 26-27)

Prophétisons ensemble ô grand maître je suis
Le désirable feu qui pour vous se dévoue

("Les Fiançailles", lines 99-100)

Whilst "Le Brasier" reaffirms in the broadest terms the analogy between spiritual quest and creative struggle, the metaphor is sharpened in "Les Fiançailles" where the parallel with the historical model - the Templar Knights - consecrates the Subject's endeavour, investing it with universal significance. In this way Apollinaire binds historical fact to metaphor, the use of the reference "Templiers" counteracting the opaqueness of the poem and

enhancing its readerliness. Moreover, the analogy which is pursued in "Les Fiançailles" in the explicit association of Subject and model (and in "Le Brasier" by means of a less specific, indirect reference - "les mains des croyants") allows the Subject and the writer to espouse an ideal consecrated by fact and image. The effect of this is to identify the Subject with a predetermined mode of action and to engage mimetic processes. Marthe Robert evokes the convergence-through-mimesis of the functions of Subject and poet -

En imposant (à l'écrivain) une façon d'écrire, et au héros une façon de vivre, l'imitation souveraine crée entre ces deux personnages à la fois proches et distantes, une identité de fonction qui renseigne mieux qu'aucun trait extérieur sur leur degré réel de parenté.²⁰

As the poet annexes the historical model to the imaginary order, he joins the fate of the Subject and his own to that of the legendary martyrs, thereby extending the line of emissary victims.

The practice of mimesis varies according to the individual text and so whilst the series of texts has in common the transposition of the spiritual crisis and its reflection through the creative axis, each work engages in a unique transaction with the model. Thus, the relationship between text and model (the extra-textual dimension) can be described in terms of a displacement which is variable according to the poem considered. Of particular interest in this respect is "Les Fiançailles" for here the displacement phenomenon is most marked.

In "Les Fiançailles" this takes the form of a double dis-

placement, for, added to the inevitable primary displacement which occurs when reality is deposed in favour of its representation and the creative crisis transposed by the act of writing, is a further displacement, one that is temporary, partial and purely textual, and occurs when the identity of the Subject - projected initially through the autonomous Je - is suddenly grafted on to the Templar model. This produces a significant structural dislocation as zero-degree mimesis (where the Subject is the Subject and no other, and Je/Je cancel each other out in total identification, as in "Le Brasier") is suspended in favour of high-degree mimesis (where Je and the model co-act in a variable relationship of complementariness and significant difference: this describes the association of Subject and Templar model in "Les Fiançailles").

The effect of the oscillation between zero-degree and high-degree mimesis is to reinforce the difference between model and Subject, between Old and New, between historical truth and imaginary order, a difference which can only ever be bridged partially by mediation. Indeed, as "Les Fiançailles" shows, if the activity of the Subject and the elected model momentarily converges (in terms of will, effort and endurance - "je brûle parmi vous"), the Subject cannot sustain the identification, inevitably overreaches and unites with the element itself (l'inhumain) ("... je suis / Le désirable feu ..."), only to exceed limits once more and extinguish the flame of Ardeur -

Liens déliés par une libre flamme Ardeur
Que mon souffle éteindra O Morts à quarantaine

(lines 102-103)

To the extent that overreaching causes a lapse in the mimetic performance at the point where a failure to parallel the model is abruptly converted into over-identification, targeting is crucial and the image of the "oiseau de la quintaine" not without significance as a figurative allusion to writing processes. Notwithstanding, the same audacious projection is a precondition for the attainment of the ideal state of inhumanity (total transcendence of human limitations) and prefigures the elaboration of a myth of the creative self.

At this point we should emphasise the distinctions which can now be drawn between "Le Brasier" and "Les Fiançailles" for in terms of the exploitation of models each text operates in a specific way.

In "Le Brasier" (the same is true of "Onirocritique"), the model is non-verbalised, the absence of any explicit association between Subject and Other registering a constant level of zero-degree mimesis. Whilst ontology demands that there is a model since the Subject cannot be purely self-inspired, the apparent absence of a term of comparison or reference determines that there is no visible deflection from Subject to Other, no apparent displacement and so no possibility (or need) for mediation. The effect of this is to eliminate the possibilities for comparison and thus deprive the reader of the means whereby he might assess the difference value which defines every Subject/model relationship. This difference value remains obscured and so the reader confronts the impenetrability of subjective identity, the Subject existing as an absolute. Zero-degree mimesis emerges thus as a highly complex phenomenon whose occurrence consolidates the

irreducibilities of identity and confirms the purity and inhumanity of the Subject.²¹

We can now summarise, along broad lines, the similarities and differences in terms of the annexing of models in "Le Brasier" and "Les Fiançailles".

One of the aims behind the implementation of the Templar model in "Les Fiançailles" is to produce a directed response in the reader, one conditioned by his cultural experience and whose effect will therefore be less subject to dispersal. "Le Brasier", proceeding by means of an indirect allusion and vaguer reference ("les mains des croyants"), exploits a similar set of primary values to that inspired by the Templar model (privation, will, asceticism, purification) and joins "Les Fiançailles" in incorporating these values in the narrative transposition of creative experience.

The concept of loss plays a significant role in the development of the narrative - in "Les Fiançailles" it is subject to considerable elaboration and is exploited in successive sequences, with the related themes of powerlessness, emptiness and total sacrifice, in the context of a creative crisis restaged -

Je n'ai plus même pitié de moi
Et ne puis exprimer mon tourment de silence

(lines 28-29)

Pardonnez-moi mon ignorance
Pardonnez-moi de ne plus connaître l'ancien jeu des
vers

(lines 49-50)

The freeing of mental space that is achieved through the symbolic purification of the imagination is represented figuratively by the expansion of the Subject within the space of his own meditation -

Un Icare tente de s'élever jusqu'à chacun de mes yeux
Et porteur de soleils je brûle au centre de deux
nébuleuses

(...)

Je ne sais plus rien et j'aime uniquement
Les fleurs à mes yeux redeviennent des flammes
Je médite divinement

(lines 31-32; 51-53)

The transition from a state of creative dysphoria to one of euphoria points to the effective expulsion of old canons ("l'ancien jeu des vers") and the realisation of a desire to empty the poetic repertory of outdated modes ("Les cadavres de mes jours"). This is expressed figuratively in terms of the displacement of pseudo-Symbolist values by a thematics of transparency, purification and renewal. The development from the second to the third sequence of "Les Fiançailles" necessarily involves quantitative and qualitative changes. Quantitatively, there is a move towards reduction with the elimination of the obsessive phantom images of a past now in decline; the qualitative order of change takes the form of an expansion of the central persona and the opening of a sphere of pure meditation. This counterbalancing of quantitative (reduction) and qualitative (enhancement) defines the nature of salutary loss as the Subject converts the loss of his past into a positive experience, that of release - in this way, the parallel between creative renewal and asceticism is sustained. Similarly, as he transcends his creative dysphoria, expelling its

manifestations, the Subject experiences "ignorance", a value which, having undergone the same positive conversion as the theme of loss, now describes the state of meditative ecstasy.

The transition from the infernal masquerade of the second sequence of "Les Fiançailles" to the realm of the "divine mascarade" ("Le Brasier", line 47) opens the way to a plane of higher consciousness and a luminous sphere in which the exploration of meaning brings a purification and renewal of language. This is conveyed by a series of images through which meanings are not only reversed (as was the case with the concepts of loss and ignorance) but now split, juxtaposed and subjected to a variety of transformations, as in the following combinations of form and formlessness, solidity and intangibility -

Là-haut le théâtre est bâti avec le feu solide

("Le Brasier", line 56)

Mais si le temps venait où l'ombre enfin solide
Se multipliait en réalisant la diversité formelle de
mon amour
J'admèrerais mon ouvrage

("Les Fiançailles", lines 55-57)

Et la source languissante m'avertit que si j'arrêtais le
soleil je le verrais carré, en réalité.

("Onirocritique")

If these examples indicate a residual preference for traditional imagery heavily dependent on the oxymoron (possibly in line with the neo-Symbolist alliance of opposites) they are equally

representative of a modernist tendency to overturn established semantic order and constantly renew meanings.²² Whilst such images are the more obvious signs of experimentation with language, fundamental to the poem's composition is the series of semantic and structural dislocations through which the narrative is pursued and the contours of an ambiguous semantic reality traced. It is here that the full complexity of the narrative and semantic question is glimpsed - once more there is evidence that Apollinaire is exploiting the modernist tendency to confound expectations, this time on a larger scale. Thus, the frenzy released in the second sequence has the opposite effect to what might be expected for here there is no succumbing to the pseudo-Symbolist onslaught. Instead the exterminating angel eliminates the signs of creative atrophy and guarantees the Subject's release -

Un ange a exterminé pendant que je dormais
Les agneaux les pasteurs des tristes bergeries

(lines 14-15)

A further semantic dislocation engendered by a significant reversal of meaning counteracts the notion of passiveness. Whereas the values "repos" and "paresse" normally mark a release in tension and a deceleration leading to inaction, in the fifth sequence they concur to evoke a state of purifying meditation which, far from being an idealist sublimation of creative desire, is a form of urgent confrontation (corresponding to Royère's concept of "quiétude intense").²³

Thus, the passage out of the oppressive past takes the

Subject not to the brink of a blissful oblivion but into a highly charged field of mental experience, a zone of confrontation and conflict where self-doubt ("Qu'ai-je fait aux bêtes théologiques de l'intelligence" - "Les Fiançailles", line 33; "Où sont ces têtes que j'avais / Où est le Dieu de ma jeunesse" - "Le Brasier", lines 11-12) vies with conscious supremacy ("Je médite divinement" - "Les Fiançailles", line 53), to define a state of mental limbo, the purgatory of a mind trapped between the sombre inferno of the past and the luminous realm of future creation -

Et porteur de soleils je brûle au centre de deux
nébuleuses

("Les Fiançailles", line 32)²⁴

This is the sphere of enlightenment and as night gives way to day and the liquidation of the stars to a phase of intense meditation, light floods in and is diffused across the apocalyptic gardens of the mind. The Subject explores a silence invested with the power of thought ("des hauteurs où pense la lumière" - "Le Brasier", line 43) and activated by a mental dynamics. The circular current of the gyrating bouquets ("... d'ardents bouquets rouaient / Aux yeux d'une mulâtresse qui inventait la poésie / Et les roses de l'électricité s'ouvrent encore / Dans le jardin de ma mémoire" - "Les Fiançailles", lines 45-48) and the "jardins rouant plus haut" ("Le Brasier", line 44) charge memory, transforming the imagination into "ciels mobiles", the space across which all metamorphoses are realised ("Les fleurs à mes yeux redeviennent des flammes" - "Les Fiançailles", line 52).

In each of the texts the sky becomes the privileged theatre

for the restaging of the creative crisis and for self-representation as a preparation for the elaboration of a myth of the Poet. Now, fundamental to Apollinaire's reflection on an aesthetics of the inhumain is a conception of the creative self as a god: the text of "Les Peintres Cubistes" confirms this ("Le peintre doit avant tout se donner le spectacle de sa propre divinité").²⁵ It follows that Apollinaire, in his poetry, pursues forms of representation which involve the divinisation of the Poet: thus, in "Le Brasier" he places the crisis beyond the human sphere ("Au-delà de notre atmosphère" - line 49), investing it with mythic significance. And so, the crisis is restaged as a conflict between human and divine adversaries and its resolution is secured by the supremacy of the inhuman agent -

Des acteurs inhumains claires bêtes nouvelles
Donnent des ordres aux hommes apprivoisés

(lines 62-63)

In "Les Fiançailles" it is the rise of the Subject that converts loss ("Les cadavres de mes jours" - line 38) into positive experience, sacrifice of the past guaranteeing contemplation of the future. Released from the sub-human, pseudo-Symbolist world, the Subject enters a phase of intense self-scrutiny - here, the separation of Subject and shadow permits detached self-contemplation - "J'ai tout donné au soleil / Tout sauf mon ombre" (lines 92-93). Dazzling and surpassing all others, the Subject attains a supreme degree of abstraction as he ousts and replaces the heroes of myth to become the sole object of the human desire invested in myth -

Un Icare tente de s'élever jusqu'à chacun de mes yeux

(line 31)

With the Subject reaching this ideal state of inhumanity, the founding concept of "Les Trois Vertus Plastiques" is reaffirmed - thus poetry and the critical idiom are seen to be complicit in creating the conditions for the rewriting of myth and in according the poet the role of myth-maker.

The allusion to "Un Icare" is evidence of the exploitation of a fund of universal myths in the elaboration of a new myth. This sheds light on the process of rewriting.

Rewriting involves a series of modifications for whilst any myth retains something of its original identity (in order to remain recognisable), its specificity is pared away as a preliminary stage in its re-creation. For example, in "Les Fiançailles" the unity of the original Icarus myth is undermined as an effect of fragmentation, the presence of the indefinite article indicating the substitution of the original hero by a series of imitators.²⁶ The process of substitution is pursued as the Subject assumes Promethean power and becomes the bearer of solar fire, transcending universal myth as he forges his own personal myth -

Et porteur de soleils je brûle au centre de deux
nébuleuses

(line 32)

In "Onirocritique" Apollinaire moves from processes of rewriting to a more advanced stage in myth-creation - this involves the elaboration of a personal mythology independent of references to specific, identifiable sources of myth. This is however only one aspect of the experimental dimension of a work whose imagery anticipates the Surrealist and whose innovative form (as Apollinaire's only prose poem) makes a perceptive move towards an art of simultanism, despite a continuous narrative form which takes the Subject through successive stages of initiation -

(fear)

Les charbons du ciel étaient si proches que
je craignais leur ardeur.

(self-questioning)

Dans les myrtaies une hermine blanchissait.
Nous lui demandâmes la raison du faux hiver.

(symbolic wounding)

J'aperçus alors sur ma main des taches cramoisies.

The intention behind "Onirocritique" is indeed less specifically programmatic than experimental - as M. Cranston confirms - for the sounding of the imagination as an infinite source of transformations produces a wholly autonomous poetic world existing for and by itself.²⁷

The high point of Apollinaire's experimentation in this period, "Onirocritique" represents the culmination of efforts to consecrate personal myth. This involves the re-examination of certain universal truths, in particular the impossibility of reconciling opposites (founded on the sexual opposition - "les éternités différentes de l'homme et de la femme"). The overturning of categories and the subversion of the accepted order implicit in processes of transformation ("si j'arrêtais le soleil je le verrais carré"), reversal (["vingt tailleurs aveugles"] Je les dirigeai moi-même, à reculons") and substitution ("Un sacrificateur désira être immolé au lieu de sa victime") confirm that the only truth is falseness, a falseness fully assumed by the Subject ("A la fin les mensonges ne me font plus peur" - "Les Fiançailles", line 78) who, reaching an absolute degree of solipsist self-affirmation, achieves enlightenment and glimpses eternity.

If every act of writing consecrates the myth of the Poet, any sense of arrival, of having attained self-knowledge is illusory for the exploration of creative identity in these texts is defined by the limits of representation. This constitutes one of the main axes of our study for, both in terms of context and form, similarities in narrative structure emerge and allow us to conceive of a relationship of complementariness insofar as each text contributes to a total canvas of narration and participates in the construction of a total theatre of representation. The importance of "Le Brasier" as an illustration of this operation justifies a fuller discussion of this poem.

The selection of representation as a vehicle for the restaging of the crisis is decisive in that it forces the Subject to cross the threshold of theatrical illusion. Representation implies the presence of an actor (who identifies with the active mode) and the existence of a spectator (whose experience is defined by relative passiveness: "Et voici le spectacle / Et pour toujours je suis assis dans un fauteuil" - "Le Brasier", lines 58-59). However, when the distance between actor and spectator is abolished the Subject assumes a double role and representation is redefined by the total interaction of these two essential functions. "Onirocritique" provides a powerful illustration of this concept in the following scene, where the peal of laughter which rings out after the slaying of the ninety-nine images of Self signals the return of the Subject to the role of spectator -

Centuplé, je nageai vers un archipel. Cent matelots
m'accueillirent et m'ayant mené dans un palais, ils m'y
tuèrent quatre-vingt-dix-neuf fois. J'éclatai de rire à
ce moment et dansai tandis qu'ils pleuraient.²⁸

Thus, the double role of agent and spectator allows the Subject to transpose personal experience and, by manipulating the artifice of representation, to realise a total dramatisation of the crisis.

The importance of dramatic representation in "Le Brasier" is signalled by a series of metapoetic instances which focus on the act of writing and highlight the need to apply a controlling form to the imaginative range explored in the poem. The theatre metaphor has an obvious controlling function and this emerges in "Le Brasier" where allusions to dramatic form and organisation ("mascarade", "théâtre", "spectacle", "acteurs") in the final

sequence trace the limits - and implicit limitations - of representation. Thus, the theatre metaphor confirms the unnegotiable difference between Subject and Ideal ("Là-haut"), and between life and art.

Whilst an initial reading of the text confirms the relevance of the theatre metaphor and its role in defining the boundaries of the illusion, in framing the artifice and in reaffirming the falseness of art, there is a need to consider the contribution of this key metaphor to the organisation of the poetic reality given the interdependency of form and content.

The texts depend heavily on an art of construction as P. Fröhlicher points out in his analysis of "Le Brasier".²⁹ In the case of "Les Fiançailles" the construction of the poetic world proceeds from the ordering of an assortment of disparate fragments, yet there is no disruption to narrative continuity.³⁰ In this way, two opposing tendencies (fragmentation and reconstruction) complement each other and turn a number of stylistically contrasting passages (Symbolist, pseudo-Symbolist, purist, pre-Surrealist) into a coherent series across which narrative evolution is discernable.

Insofar as the serial form to which this gives rise emphasises the unfolding of narrative across clearly defined phases whose linking guarantees the continuity of writing, the effect is rather less to project an image of simultaneism than to reconstruct the experience of progress through a series of related episodes. And so, whilst Apollinaire with his declared affiliation to the exponents of the plastic arts ("Et moi aussi je

suis peintre") is seen to integrate certain principles of Cubist art (for example, the multiple perspective), his pursuit of narrative continuity indicates a measure of independence that makes us cautious about considering poetry as a testing-ground for concepts explored in painting. Whilst the relevance - for poetry - of experimentation in art is undeniable, to advance that there is a high degree of cross-fertilisation is to overstate the case.

The tendency for the texts to unfold as continuous sequences is borne out by the ease with which we can follow narrative through an evolving dramatic form. In "Le Brasier", for example, narrative development can be traced through changes in decor and modes of action - in the opening sequence the vestiges of Symbolism proliferate ("vives mains", "têtes de morts", "galop soudain des étoiles", "Nos coeurs pendent aux citronniers") and the narrative reflects the passive order (nostalgia, doubt, submission) whereas the second sequence marks a swing to the active mode and values of renunciation, defiance, ardour and redemption -

Voici le paquebot et ma vie renouvelée
Ses flammes sont immenses
Il n'y a plus rien de commun entre moi
Et ceux qui craignent les brûlures

(lines 39-42)

The final sequence, borrowing heavily on the theatre metaphor confirms the status of the previous sequences as "scènes" and nominally reinstates dramatic form. The value of the text as representation is underlined by the enigmatic image of the "ver Zamir" whose homonymic double identity permits a reconciliation

of two notions, the first being that poetry is a means (the construction of "vers" producing expression) and the second that the poem is an object, an imaginary theatre where the crisis experienced is restaged and subjective reality transformed.

In "Le Brasier" the theatre model gives dimension to the illusion, defines the limits of representation and formalises the rupture between the art form and the creative act; at the same time the theatre metaphor lends substance to representation, reaffirming the values of structure, order and unity.

Insofar as the role of spectator is conferred not only on the reader but also on the Subject, the poet can influence responses to representation both from within the poem and from without -

Et voici le spectacle
Et pour toujours je suis assis dans un fauteuil

(lines 58-59)

This is where the interest of the final sequence, its ambiguity and complexity, lies, for whilst the manifestation ("spectacle") constitutes the externalised form of the representation and is to this extent visible and potentially decipherable, the mechanisms of representation are internal and inevitably elude us. For this reason the relationship between representation as manifestation (the image produced) and representation as mode (the structuring syntax of the illusion) is directly comparable to the relationship between sign and signifier where the signifier identifies the mediation towards an elusive value. In this context the image of the "ombre enfin solide" ("Les Fiançailles", line 55) loses any

value it might possess as an oxymoron (the alliance of two contradictory states), annexes notions of transition and passage, and becomes a more fully metapoetic image, one that describes the projection of the semantic reality (the properly indefinable, intangible "ombre") through the signifier (the process of solidification corresponding to the function of the signifier to give form, to concretise), relative to its limited potential to convey meaning.

Metapoetic reflection provides the poet with a medium for addressing the complexities of representation and it is to this that we must be receptive in seeking to understand the nature and implications of representation, in particular the artificiality of representation and the impossibility of isolating representation within the text.

The final sequence of "Le Brasier" plays a significant role in unravelling some of the complexity of the question. Here the poet goes some way towards exposing the mechanisms at work, exploring the parameters of representation through a dramatic frame which shores up the illusion behind imaginary walls. It is as consciousness exposes the artifice and breaks free of the representative mould that the boundaries between creative reality ("notre atmosphère" - line 49) and illusion ("Au-delà" - line 49) founder. Indeed at the very point where the descent to earth and the return of the sphinges appear to signal the end of the "spectacle" and the shelving of illusion, the explicit representation falls away only to reveal the original, enduring representation which has until now been eclipsed by the version staged "Là-haut" (line 56). With this return to primary representation

the transposition is effectively reversed. Representation collapses back upon itself and falseness invades the creative reality to the point where, at the end of "Le Brasier", we cannot differentiate between layers of representation. Thus the Subject is held in eternal contemplation of a scenario whose dénouement is perpetually deferred.

The collapse of the explicit representation marks the point beyond which naive belief in the illusion cannot be sustained, whilst the failure to compartmentalise representation confirms the function of the text to perpetuate representation at all levels and thus create a total theatre of representation. At the same time, the return to origins (schematised by the fall to earth - "Descendant des hauteurs où pense la lumière" - and by a lateral dispersal - "Et le troupeau de sphinx regagne la sphingerie") indicates the point at which the falseness of art is acknowledged and a move made towards the demystification of the myth of representation. This is where a solution to the enigma is glimpsed for whilst the presence of the sphinxes symbolises mystery, it also anticipates the conclusion of the search for truth.

At this stage we have to look once more at "Les Fiançailles" for this poem extends the narrative of "Le Brasier" beyond the affirmation of the superiority of the divine over the human.

In "Les Fiançailles" any negative connotations of fall, descent from on-high and sudden plunge are converted into positive values for there is no return to the sub-human world of the second sequence; instead there is a return to the human sphere ("Les rues

sont mouillées de la pluie de naguère" - line 83) and the discovery of a more familiar and reassuring landscape (intimated by the "ville marine" of "Le Brasier") which, if it appropriates elements of a banal reality ("oeuf sur le plat", "dame penchée à sa fenêtre"), gives rise to a form of modernist fantasy -

Des anges diligents travaillent pour moi à la maison

(line 84)

Seen from this perspective the fall to earth in "Les Fiançailles" represents a rejection of the inhumain and purer, more abstract forms. Along these lines we can draw some distinction between Apollinaire's critical writing and his poetry, for whilst he aligns himself with the Cubists in defending the search for inhumanity in creation, he appears to put the theory to the test in his poetry, particularly here in "Les Fiançailles", clearly weighing the human against the inhuman. From this angle the ultimate fall and the throwing-off of the celestial in favour of the earthly constitutes a rejection of Mallarmé-inspired intellectualism, transcendentalism, the impersonality of the Subject and any too purely mental poetry. This is indeed one of the possible interpretations suggested by a reading of the sixth sequence of "Les Fiançailles": here, Apollinaire moves to a mode of writing that anticipates the surreal, exploring intuition through a series of confrontations which engage the participation of the senses in a unique synaesthetic experience. This produces an intricate network of correspondences and substitutions which combine to restructure meaning as each sense in turn is redefined. Thus touch is substituted by sound ("Et tes griffes répètent le chant des oiseaux") and merges with taste ("Le toucher monstrueux

m'a pénétré m'empoisonne"), whilst olfactory experience converges with vision ("La bête des fumées a la tête fleurie / Et le monstre le plus beau / Ayant la saveur du laurier se désole").³¹ It is here that poetry clarifies some of the complexities wrestled with in the critical texts, particularly "Sur la Peinture". If the aesthetics of the divine is subject to humanisation no concession is made to realism, instead, nature is crushed and the Subject embarks upon the initiatory exploration of a virgin world. Through this implicit humanisation of the creative instinct Apollinaire expresses the motivation of a new generation of poets and incorporates a major dimension of modernist writing. M.-L. Richli-Bidal describes the new current -

(...) les innombrables sectes littéraires qui voient le jour aux environs de 1900 (...) peuvent résumer leur programme en un même article: exprimer l'humain.

(...)

"Le culte du réel" et "le sens de l'humain", voilà les premiers articles de leur crédo. Leur mérite est d'avoir amené à la conscience cet élan d'expansion et d'ardeur juvénile, cette poussée vitale encore diffuse en fermentation, à l'époque du "naturisme", et de l'avoir précisé en un humanisme original.³²

The poems of 1908 trace the itinerary of Apollinaire's future work and have a direct influence upon the poetry of the next period. "Les Fiançailles" launches the exploration of intuition that will be pursued in "Cortège" whilst "Onirocritique" anticipates the universalist expression of the 1909 works.

This would seem to confound the view held by many critics that Apollinaire breaks the fire poem mould in the post-1908 period and embarks on a phase of reorientation. Given the

complexity of the issue, some balancing of perspectives is required for whilst Apollinaire's production is abundant and his interests multiple, a high degree of stylistic and structural continuity prevails, making it appropriate that we consider both the evolution of Apollinaire's art and its unity. As the imagery of "Les Fiançailles" suggests, the defence of eclecticism ("la diversité formelle de mon amour") is ideally reconcilable with the consolidation of continuity ("l'ombre enfin solide").

That this leaves a great leap to be made between the 1908 works and the compositions of 1912 is indisputable, for whereas the values of obscurity and impersonality prevail in the fire poems, "Zone" and "Le Voyageur" are more immediately accessible. However, as we approach a study of the poems linking 1908 and 1912, the sequence of works composed around 1909, we can describe the transition and account for the development of Apollinaire's poetry with greater accuracy by selecting one of the major themes of the 1908 texts and following its evolution in subsequent texts. In the context of the humanisation of the creative instinct, one choice is to consider the interaction of myth and the human given that the rejection of an art of the inhumain in favour of greater humanity explored through the poetry of universal expression defines one of the main axes of the post-1908 works.

"Cortège" fixes the starting point of our discussion for perhaps more than any other text of the 1909 period it allows us to bridge the divide between the poetry of 1908 and that of 1912, and thus reconcile the hermetic, mystical-inspired expression of the fire poems with a new form of lyricism which registers the vibrancy of the modern world in poems whose receptiveness to the external impulse is reflected in the immediacy of their impact on the reader - this favours reception and facilitates the reader's participation in the rewriting of the text.³³

The very form of "Cortège" reproduces the dislocation which occurs when an aesthetics of obscurity ("Le Brasier", "Les Fiançailles") is replaced by a poetics of openness. If the intention underlying the construction of "Cortège" is to faire coexister as a means of reconciling stylistic contrasts, the poetic effect of juxtaposing two markedly different styles is to highlight the opposition, accentuate difference and structure reading experience over two distinct phases, the transition being made at line 19. Here, the isolated, indeterminate "Un jour", echoing the preceding line ("Au point qu'il deviendra un jour l'unique lumière"), its wavering note suggestive of some modulation in tone and of the hesitation of the poet on the brink of change, introduces the exploration of the past ("Un jour je m'attendais moi-même") and identifies the point of convergence of two distinct modes of writing. The recurrence of the phrase "un jour" as a self-contained line-unit not only formalises the stylistic juxtaposition but also marks the transition from abstract meditation and intense self-contemplation (lines 1-18) to

confrontation with an equally intense but now more tangible reality, the abruptness of the change being lessened as a function of repetition.

The function of the programmatic text in commenting upon the stylistic efforts of which it is the product is thus highlighted by the formal organisation of "Cortège", the intersection of two axes of writing allowing the poet to make the leap between abstract poetry and the poetry of human expression by establishing a formal link between the aesthetics of the fire poems and that of the post-1909 composition. The first section (lines 1-18), in its timeless, impersonal quality, recalls the poetry of 1908 both in terms of the key concepts revisited (solipsism, eternity, the quasi-mystical nature of creative experience) and of the imagery explored (the thematics of contrast - light/dark, depth/height, obscurity/revelation). The second section (particularly lines 19-65) is consequent upon the rejection of the meditative dimension and of a mode of writing that is imitative of the conditions in which pure poetry might be realised, in favour of the expression of a new, intensely human experience and the communication of a total sensory reality.

The juxtaposition of a passage in the neo-Symbolist vein and the description of a more immediately accessible reality involves a shift in perspective as the distancing phenomenon - which, operating in the opening sequence, serves to reaffirm the absolute difference between reader and Subject - is suddenly obscured by the introduction of an axis of personal, "real" time -

Un jour je m'attendais moi-même
Je me disais Guillaume il est temps que tu viennes
Pour que je sache enfin celui-là que je suis
Moi qui connais les autres

(lines 20-23)

The reference to time past has the effect of projecting the poetic world against a background of shared time and marks an initial stage in the reconstruction of "reality", the illusion of authenticity being pursued along a pseudo-autobiographical axis whose point of origin is the reference "Guillaume", the projection of the poet's self-image. The use of the first name signals externalisation, the poet defining the narrative context relative to "authentic" personal experience in order to establish a parallel between narrative and real life, and ultimately to present the world of the poem as a projection and extension of the real world.

This attempt to reinforce a sense of reality explains the introduction of an identifiable temporal axis in the poems of the 1909 period. The importance accorded to historical time, for example, is conveyed by the title "1909", a graphic paratextual reference which underlines the contingency of real time upon creation and triggers a naturalisation of the poetic order in anticipation of an ardent communion between the Subject and the industrial masses, and between imagination and the possible representation that can be made of real life. Paratext and reality coincide in a similar way in "Poème lu au Mariage d'André Salmon - le 13 juillet 1909" where synecdoche, the technique of rendering reality by a series of representative, constituent signs, is fully exploited and the external world thus glimpsed

through the insignia of celebration (flags, bunting). At the same time, synecdoche converges with metaphor for whilst each sign constitutes a fraction of the total reality it also stands as a symbol of the abstract and conceptual, in this case the transposition of a historical event (the taking of the Bastille) through commemoration ("fête" being the metaphorised form of the original event under transposition) -

En voyant des drapeaux ce matin je ne me suis pas dit
Voilà les riches vêtements des pauvres
Ni la pudeur démocratique veut me voiler sa douleur
Ni la liberté en honneur fait qu'on imite maintenant
Les feuilles ô liberté végétale ô seule liberté terrestre
Ni les maisons flambent parce qu'on partira pour ne
plus revenir
Ni ces mains agitées travailleront demain pour nous
tous
Ni même on a pendu ceux qui ne savaient pas profiter
de la vie
Ni même on renouvelle le monde en reprenant la
Bastille
Je sais que seuls le renouvellent ceux qui sont fondés
en poésie
On a pavoisé Paris parce que mon ami André Salmon
s'y marie

(lines 1-11)

Here the tendency is to situate the narrative on a defined temporal axis relative to personal experience (André Salmon's wedding), social life ("1909") or specific historical and political events ("Poème lu au Mariage d'André Salmon" is underpinned by allusions to the 14 July whilst the title "Vendémiaire" like the original title of "Cortège", "Brumaire", is inspired by the Revolutionary calendar). The recourse to chronology accentuates the swing away from purer forms of expression and the opaque quality of a poem like "Le Brasier", however the slide

towards realism is not consistent with the aims of modernism. Apollinaire might conceivably be considered as anti-modernist in "Cortège" for he contrives, by means of pseudo-autobiography and reported monologue ("Je me disais Guillaume ..."), to associate the Subject, the purely textual self who emerges through the impersonal Je of the opening sequence, and the poet who, operating on the poetic reality from the outside, seeks to reconcile creation and real life.

The adoption, at this point, of a more exclusively metonymic mode whose function is to expose the interface between the real world and the imaginary world of the poem coincides with a move away from metaphor, a mode of writing conditioned by the perception of similarities and the identification of essential differences and where the effectiveness of the image produced increases relative to the notional distance between tenor (the signified or object of comparison) and vehicle (the signifier or means of comparison).³⁴

The metonymic mode dominates in the central section of "Cortège".³⁵ Here the creative reality is broken down into fragments of personal experience as efforts are made to extend the axis of empirical experience through configurations of the imagination and project the illusion of real life against more metaphorically inspired visions -

Il me suffit de voir leurs pieds pour pouvoir refaire
ces gens à milliers
De voir leurs pieds paniques un seul de leurs cheveux
Ou leur langue quand il me plaît de faire le médecin
Ou leurs enfants quand il me plaît de faire le prophète
Les vaisseaux des armateurs la plume de mes confrères

La monnaie des aveugles les mains des muets
 Ou bien encore à cause du vocabulaire et non de l'écriture
 Une lettre écrite par ceux qui ont plus de vingt ans
 Il me suffit de sentir l'odeur de leurs églises
 L'odeur des fleuves dans leurs villes
 Le parfum des fleurs dans les jardins publics
 (...)

Il me suffit de tous ceux-là pour me croire le droit
 De ressusciter les autres
 Un jour je m'attendais moi-même
 Je me disais Guillaume il est temps que tu viennes
 Et d'un lyrique pas s'avançaient ceux que j'aime
 Parmi lesquels je n'étais pas
 Les géants couverts d'algues passaient dans leurs villes
 Sous-marines où les tours seules étaient des îles

(lines 25-35, 46-53)

Summarising at this point, we can say that "Cortège" reproduces the dislocations which define differences in poetic style (in particular, in terms of metaphor and metonymy). Moreover, a study of textual form allows us to trace the development of Apollinaire's poetics over two distinct phases: the projected transcendence of the profane and the penetration of the sacred evoked in the opening sequence correspond to the aesthetics of "Le Brasier" and "Les Fiançailles" whereas the exploration of themes of intuition, perception, energy and community taps a non-cerebralist vein, addresses reality rather than ideality and produces poetry of a new, essentially human experience.³⁶ By evoking the crucial transition upon which aesthetic development depends, "Cortège" affirms its metapoetic function and effectively internalises the controversy over successive changements de front. Here the juxtaposition of a passage more assimilable to the 1908 works (given the association of values - abstraction, impersonality, metaphysical aspiration) and a sequence invested with

universalist feeling illustrates the phenomenon of stylistic disparity. And so, whilst the creative function underlying a poetics of continuity is defined by a need to work through contrasts and oppositions, essential differences must first of all be identified. In "Cortège", for example, stylistic disparity is reinforced by the variable use of time categories. In the opening sequence the Present/Future tenses relate to an internal, purely textual chronology and an axis of represented time along which events are situated relative to each other, independent of external (extratextual) criteria: the exploitation of Present/Past tenses in the central passage corresponds to an adjustment in narrative and a shift in perspective whereby events are situated relative to the moment of utterance -

Je me disais Guillaume il est temps que tu viennes
Et d'un lyrique pas s'avançaient ceux que j'aime
Parmi lesquels je n'étais pas

(lines 49-51)

Whilst the possibilities for reconciling two separate modes of writing and two distinct phases of poetic development appear jeopardised by the concluding evocation of the opposition between Past and Future, the complexity of the linguistic message is such that the accent falls both on change and permanency, and continuity emerges as the supreme, enduring value -

Temps passés Trépassés Les dieux qui me formâtes
Je ne vis que passant ainsi que vous passâtes
Et détournant mes yeux de ce vide avenir
En moi-même je vois tout le passé grandir

(lines 66-69)

The idea that each phase marks a break with the past without ever constituting a negation of that past reaffirms, in broad literary terms, the concept of a Tradition of the Modern and this, when applied to Apollinaire's work, invalidates the changement de front argument. Thus, as the Subject consecrates effort and glories in effect, the image of the past persists intact and resplendent -

Rien n'est mort que ce qui n'existe pas encore
Près du passé luisant demain est incolore
Il est informe aussi près de ce qui parfait
Présente tout ensemble et l'effort et l'effet

(lines 70-73)

The nature of change is such that the past gives form and substance to the future. In "Vendémiaire" the images of past and future (the death and resurrection of the kings) are projected through the figure of Hermes Trismegistus, whose power to transmute base matter becomes a metaphor for the activity of the Poet as he works on the past to produce a more perfect image for the future.³⁷ This essentially vertical conversion finds its lateral equivalent in the imagery of wine-making -

Et tout ce que je ne sais pas dire
Tout ce que je ne connaîtrai jamais
Tout cela tout cela changé en ce vin pur
Dont Paris avait soif
Me fut alors présenté

("Vendémiaire", lines 156-160)

Surpremely conscious of his place in time, the Subject bears witness for humanity, ceaselessly driven by the desire to communicate a total experience - that of a universal awakening ("Et j'écoutais longtemps tous ces chants et ces cris / Qu'éveillait

dans la nuit la chanson de Paris" - lines 15-16) and human communion ("L'univers tout entier concentré dans ce vin" - line 140). This heralds a new age, one that will be defined by the potential of man, through the medium of poetry, to renew the world ("... seuls le renouvellent ceux qui sont fondés en poésie" - "Poème lu.", line 10). If the sense of vocation which inspires the Subject in "Vendémiaire" veers from millenarianism ("... mon vin par deux fois millénaire" - line 112) to exaggerated forms of messianism, the new humanist spirit which penetrates these poems finds a more natural creative outlet in "Poème lu au Mariage d'André Salmon" where the expansion of the "poet" category to include all who are invested with poetry signals an amplification of the human dimension - in this the role of language is crucial.

The 1909 series effects a kind of naturalisation whereby language is divested of its "intrinsic" power, returned to the human sphere and acknowledged as a unique achievement of man. Acquiring the language of men, the Poet speaks in the name of humanity -

Puis sur terre il venait mille peuplades blanches
Dont chaque homme tenait une rose à la main
Et le langage qu'ils inventaient en chemin
Je l'appris de leur bouche et je le parle encore
Le cortège passait et j'y cherchais mon corps
Tous ceux qui survenaient et n'étaient pas moi-même
Amenaient un à un les morceaux de moi-même
On me bâtit peu à peu comme on élève une tour
Les peuples s'entassaient et je parus moi-même
Qu'ont formé tous les corps et les choses humaines

("Cortège", lines 56-65)

The recognition of language as the product of an artificial,

intelligible, transferable system is evidence of a more general demystification. Hinted at in the expansion of the category of "poets" to include "ceux qui sont fondés en poésie ("Poème lu."), this involves the deposing of a myth which fixes the Poet as the privileged being upon whom the divine gift of language is bestowed. This change marks a significant opening towards human values for language is at once the code (langue) which allows man continually to deconstruct and reconstruct reality, and the series of individualised configurations of linguistic items (parole) through which this code is applied. That language conditions our experience of reality and that our methods for making reality intelligible and meaningful are culturally acquired rather than innate are concepts implicit in "Poème lu au Mariage d'André Salmon" where Apollinaire implies that only by continually changing meanings ("des mêmes paroles dont il faudra changer le sens") can we change perceptions and thereby remake the world as we renew language.

If "Poème lu au Mariage d'André Salmon" exposes the beginning of a reflection on language, the concept of linguistic renewal is more actively embraced in "1909". Here the poet challenges the convention of beauty, the structure of the poem reflecting the displacement of values which occurs when the static, codified description of beauty is replaced by a mechanical, dehumanised image inspired by the industrial context. As language registers perceptions of an urgent, new reality, the concept of beauty acquires a new set of values (violence, alienation, inhumanity) and is radically redefined, this process of semantic shift demonstrating that words are vehicles whose function is to convey the range of meanings with which we invest them. This is a poem to which we shall return in the context of our discussion of myth and the modern.

Our study of the human dimension in the 1909 works allows us, at this point, to describe the transition between the 1908 and 1909 poetics in terms of the rejection of a more exclusively meditative function (such as is conveyed in the fire poems by intense contemplation and the exploration of the divine sphere) in favour of an essentially active mode involving externalisation, receptivity and ultimate world conquest.

Intimated in the fire poems by the ultimate descent of the Subject and the return to the human order, substitution provides a structuring form in the compositions of 1909. Imagery confirms this - the transition from the neo-Symbolist mode of 1908 to the universalist vein of 1909 is marked by the replacement of the imagery of divine fire by a thematics of fluidity. Snow ("Poème lu."), blood and wine ("Vendémiaire") are all variations on the archetype of water and are therefore symbolic of a return to origins and to the source of human life. Abandoning the sphere of divine meditation, the Subject converts his celestial ubiquity into earthly omnipresence, takes possession of the world and celebrates freedom -

Les feuilles ô liberté végétale ô seule liberté terrestre

("Poème lu.", line 5)

Les feuillards repoussés sur l'arbre de la croix
Et même la fleur de lys qui meurt au Vatican
Macèrent dans le vin que je t'offre et qui a
La saveur du sang pur de celui qui connaît
Une autre liberté végétale dont tu
Ne sais pas que c'est elle la suprême vertu

("Vendémiaire", lines 98-103)

The evocation of an earthly communion opens up a new vein of metaphorical writing that confirms the human dimension of these works - thus, the Subject's infiltration of the natural world contributes to the creation of a network of physical correspondences (rivers, vines) whose branches converge in a universal matrix -

La Moselle et le Rhin se joignent en silence
C'est l'Europe qui prie nuit et jour à Coblençe
Et moi qui m'attardais sur le quai à Auteuil
Quand les heures tombaient parfois comme les feuilles
Du cep lorsqu'il est temps j'entendis la prière
Qui joignait la limpidité de ces rivières

("Vendémiaire", lines 113-118)

At the confluence of Past and Future, the Subject explores the organic world, continually extracts and replenishes its life forces and becomes, in turn, a vital nourishing source -

Réjouissons-nous non parce que notre amitié a été
le fleuve qui nous a fertilisés
Terrains riverains dont l'abondance est la nourriture
que tous espèrent

("Poème lu.", lines 31-32)

The description of processes of universal regeneration allows us to conceive of a cycle of physical activity and intimates, at a secondary level of symbolisation, the presence of "humanised" mythic structures. Retaining the concept of an evolution of myth in the direction of the human, we can move towards a greater understanding of the relationship between the poetry of 1908 and that of 1909.

The poetics of 1908 integrates and rewrites myth, each text emerging as the mythic interpretation of a subjective experience in which spiritual and creative dimensions are conjoined, figures of ascension and revelation reinforcing the values of impersonality, contemplation, abstraction and obscurity, in representations of the rise of the radiant Subject ("au centre de deux nébuleuses"). Here, some parallels may be drawn between a style of writing whose function is apocalyptic and what N. Frye describes as "undisplaced myth", a mode which excludes all possibilities for mediation between myth and real life and which projects myth as the transcendent reality.³⁸ Now, in the post-1908 period there is considerable evidence that Apollinaire's writing is increasingly subject to a humanising tendency, the effect of which is to move myth towards a pole more representative of "real life". At this point the Subject is no longer superior to human categories (as was the case in the absolute identification of the Subject with the legendary Grand Master in "Les Fiançailles"), but now exists parallel to the human, a form of proximity which favours complementariness yet never exceeds the limits of analogy, thereby avoiding the trap of realism.

If the conclusions of "Le Brasier" and "Les Fiançailles" to some extent anticipate the development of the human dimension (in the concluding return to the town), it is more fully exploited in "Poème lu au Mariage d'André Salmon", "1909" and "Vendémiaire" where a new urban topography highlights the anti-abstract tendency and confirms the human orientation through representations of an identifiable physical world.³⁹ A series of geographical indicators -

... femmes atroces dans les quartiers énormes

("1909", line 23)

On a pavoisé Paris parce que mon ami André Salmon
s'y marie

("Poème 1u.", line 11)

En rentrant à Auteuil j'entendis une voix

J'ai soif villes de France et d'Europe et du monde

("Vendémiaire", lines 11, 17)

- links the spatial dimension to a temporal axis that reflects
human experience both universal and personal -

(the courtly tradition in literature)

Et nous t'apportons aussi cette souple raison
Que le mystère clôt comme une porte la maison
Ce mystère courtois de la galanterie
Ce mystère fatal fatal d'une autre vie
Double raison qui est au-delà de la beauté
Et que la Grèce n'a pas connue ni l'Orient
Double raison de la Bretagne où lame à lame
L'océan châtre peu à peu l'ancien continent

("Vendémiaire", lines 31-38)

(spiritual life and an allusion to a site of Christian martyrdom)

Et Lyon répondit tandis que les anges de Fourvières
Tissaient un ciel nouveau avec la soie des prières

("Vendémiaire", lines 51-52)

(personal time)

Nous nous sommes rencontrés dans un caveau maudit
Au temps de notre jeunesse
Fumant tous deux et mal vêtus attendant l'aube

("Poème 1u.", lines 12-14)

The risks of realism are countered in two ways: firstly, by a sudden intensification of perception which produces - more especially in "Vendémiaire" and "Cortège", and to a lesser extent in "Poème lu au Mariage d'André Salmon" - a form of hyperrealism or expressionism, processes of magnification, multiplication and accumulation conveying the vibrancy of modern life. It is this kinetic energy which charges visions of the meta-urban in "1909" -

J'aimais les femmes atroces dans les quartiers énormes
Où naissaient chaque jour quelques êtres nouveaux
Le fer était leur sang la flamme leur cerveau
J'aimais j'aimais le peuple habile des machines

("1909", lines 23-26)

The second process involves the overlaying of myth and humanity. Here a significant difference emerges between the poetry of 1908 and that of 1909. Whereas in the earlier works Apollinaire reinstates pure myth, underlying the 1909 compositions is a desire to apply mythic structures to modern reality as a way of making sense of the new world and affirming the continuity of human experience over time. Indeed, insofar as the exploration of the human uncovers patterns similar to the structuring forms of myth it is possible to conceive of a mythic counterpoint which echoes through the human and consolidates the universality of myth. Thus, whilst the narrative of each text registers the influence of the modern, myth is preserved as a means of structuring meaning: by combining themes of potency ("viriles cités"), sexuality ("L'océan châtre peu à peu l'ancien continent") and violence ("Une foule de rois ennemis et cruels") with the concept of ritual ("Et trois fois courageux devenaient trismégistes") Apollinaire is thus able to reproduce the scenario of the bacchic myth in

"Vendémiaire". Here, a particularly striking image is produced by the projection of the enduring alliance of the sacred and the sexual - rendered here by the homophonic "saints" and the allusion to the myth of Hera - against the background of a new, highly mechanised reality. The effect of this is to combine the changing cadences of mechanical life with a continuous primitive rhythm that is expressive of an enduring universal truth -

Les métalliques saints de nos saintes usines
Nos cheminées à ciel ouvert engrossent les nuées
Comme fit autrefois l'Ixion mécanique

(lines 42-44)

Thus, the vast communion staged in "Vendémiaire" unites the different ages of man (the "berceaux pleins de cris" and the death of kings) and the millenia of civilisations ("la Grèce", "l'Orient", "la Bretagne") in anticipation of the sacrifice of the human cities whose blood ("Mes grappes d'hommes forts saignent dans le pressoir") turns the Subject into a source of universal life -

Actions belles journées sommeils terribles
Végétation Accouplements musiques éternelles
Mouvements Adorations douleur divine
Mondes qui vous rassemblez et qui nous ressemblez
Je vous ai bus et ne fus pas désaltéré

(lines 161-165)

If "Vendémiaire" represents the global mythic text and thereby acquires a degree of autonomy within the 1909 series, it is closely linked to the other works in terms of the transposition of the myth of birth and the theme of regeneration. As well as

confirming continuity this indicates some measure of textual interdependency: indeed, whilst "Vendémiaire" opens with the ritual death of the kings and their glorious triple resurrection (this guarantees the passage of the heroes of legend into the realm of myth), "1909" marks a more advanced stage in the rewriting of myth for it exposes the modernising process in which Apollinaire is engaged throughout these works and which involves, in this instance, the rewriting of the birth of Venus and the relocation of myth in an industrial setting.

"1909" opens with the presentation of an image of perfect beauty, one which approximates to the classical or medieval ideal.⁴⁰ This particular image is consecrated by historical fact (the existence of Madame Récamier) and by the cultural code (the portrait of Madame Récamier by Jacques-Louis David) -

Elle était décolletée en rond
Et coiffée à la Récamier
Avec de beaux bras nus

(lines 11-13)⁴¹

This involves us considering the nature of representation. The relationship of the portrait by David (the original representation) to Apollinaire's "re-representation" (based on an allusion to David's subject) is both synecdochic (insofar as the referential function - "coiffée à la Récamier" - permits the assimilation of only a fragment of the original representation), and hypotextual (insofar as the painting pre-exists the poem). Representation, whether in plastic or poetic form, has the effect of placing the image of perfection beyond the human sphere, at which point it is idealised and invested with the value of an

absolute and thus becomes a synonym for the unattainable. This turns the image into an emblem and the description into an allegory with associated values of pride, nobleness and nationalism -

La dame avait une robe
En ottoman violine
Et sa tunique brodée d'or
Etait composée de deux panneaux
S'attachant sur l'épaule

Les yeux dansants comme des anges
Elle riait elle riait
Elle avait un visage aux couleurs de France
Les yeux bleus les dents blanches et les lèvres très rouges
Elle avait un visage aux couleurs de France

(lines 1-10)

The development of "1909" in two identifiable phases (lines 1-22 and 23-29) reflects a double initiative whereby the illusion of representation is exposed and shattered (by the midnight desire for release from enchantment). The myth of beauty is explored and finally demystified in what constitutes, in broader terms, a rejection of the neo-classical and nationalist literature that was undergoing a revival in the 1908-1911 period. Moreover, a growing awareness of the inaccessibility of the ideal ("Elle était si belle / Que tu n'aurais pas osé l'aimer") and the impersonality of the image ("Cette femme était si belle / Qu'elle me faisait peur") provoke a counter-reaction and lead to a humanisation of the Venus myth at the point where the normative description of beauty is ousted and beauty redefined in terms of the interaction of industry and humanity -

J'aimais j'aimais le peuple habile des machines
Le luxe et la beauté ne sont que son écume

(lines 26-27)

The structuring of the text reveals the stages of the rewriting of myth: the initial confrontation with an ideal consecrated by tradition and culture, the throwing-off of this ideal and the emergence of the Subject as the apologist of the new beauty. Invested with the values of mass labour and effort, the concept of beauty is penetrated by a new spirit of human ingenuity and inventiveness (which Apollinaire draws upon in celebration of the modern age). Yet beauty is no less inhuman for it is synonymous with anonymity, toil and cruelty.

The function of the second sequence (lines 23-29) is to test the relevance of myth in a new meaning-context as mythic structures are rerouted and aligned with representations of the real world. This necessitates a rejection of the classical ideal and a recognition of the disparity which underlies the relationship between real and ideal. Poetic efforts are subsequently channelled into the uncovering of a relationship of analogy between reality and its possible representation. This involves continuous rewriting, new myth emerging from the appropriation and transformation of the old, relative to a capacity to sound reality, to capture the essence of things and to communicate the primitive spirit which animates the whole of life.

If in "1909" Apollinaire is seen to take up the challenge he sets himself in "Poème lu au Mariage d'André Salmon" concerning "paroles dont il faudra changer le sens", his intention in seeking to change perceptions of the world by radicalising meaning (in

this case the meaning of beauty) indicates a desire to explode the myths upon which linguistic and socio-cultural codes are founded as a first step towards redefining the concepts which structure subjective experience: the subversion of received ideas (about the nature of beauty) which this involves in "1909" prefigures, to some extent, the ideological dimension of structuralist theories of language.

At the point where Apollinaire's poetry tends towards more social forms of expression (through the evocation of human experience and the selection of language as a focus for humanising efforts), there is an inevitable pull in the opposite direction that corresponds to the progressive de-emphasis of the status of man in the world and is reflected in images of a material, mechanical order. In the context of the rewriting of myth this gives rise to a glorification of the dehumanised and here we detect overtones of the Futurist ethos. Of particular interest in this respect is the reference to machine-people ("le peuple habile des machines") for the image combines active and passive modes, evoking the mutual dependency of man and machine. As men operate machines they accept the mechanical order, submit to dehumanisation and are regenerated as automatons -

J'aimais les femmes atroces dans les quartiers énormes
Où naissaient chaque jour quelques êtres nouveaux
Le fer était leur sang la flamme leur cerveau
J'aimais j'aimais le peuple habile des machines

(lines 23-26)⁴²

A similar effect is achieved in "Vendémiaire" where the images of mechanised production are glimpsed through the allusion

to Hermes Trismegistus, supreme alchemist and embodiment of the humanist aspiration for knowledge -

Je vivais à l'époque où finissaient les rois
Tour à tour ils mouraient silencieux et tristes
Et trois fois courageux devenaient trismégistes

(lines 2-4)

- and subsequently more fully exposed -

Usines manufactures fabriques mains
Où les ouvriers nus semblables à nos doigts
Fabriquent du réel à tant par heure

(lines 47-49)

The overlaying of human and inhuman leads us to question whether the concept of humanism evoked in the 1908 letter to Toussaint-Luca does not betray some ambiguity of intention, or alternatively, whether ambiguity of effect is not in fact a product of style, particularly in the "open" text (our position here is determined by our refusal to espouse the traditionalist view that the creative function involves the writer alone, and by our readiness to recognise the participation of the reader in rewriting the linguistic message, this being the criterion which defines the "writerly" text).⁴³ Whilst each explanation appears valid, it is essential to consider a third possibility insofar as ambiguity might be taken as evidence of Apollinaire working towards a more comprehensive definition of humanism, one sufficiently expansive to embrace conflicting tendencies. By considering the human and inhuman dimensions of the works from this perspective, we can seek a fuller description of Apollinaire's humanism.

The 1909 works, particularly "Vendémiaire" and "1909", incorporate some of the specifically humanist concepts explored in 1908 (suffering, struggle, spirituality). They proceed to demystify the representative themes of sacrifice and power and redefine subjective experience in terms of the human: thus, in "1909" the image of divine beauty is projected against visions of squalor and human toil.

The new spirit of 1909 is characterised, partly at least, by a humanisation of the content of poetry - this reflects a humanisation proper to art and the creative experience. Indeed, if the projected possession of the world is the expression of a new assertiveness and a sense of the universal, efforts to communicate a totality of experience through poetry are explained by the desire of the poet to reconcile art and life. This urgency of human feeling gives rise to a form of quasi-social poetry which although never fully exploited in the 1909 compositions is at least nominally proposed - for example "Poème lu au Mariage d'André Salmon" opens with an array of possible subjects for social poetry (revolution, popular struggle, democracy), subjects which are embraced by the unifying theme of poetry as a force for renewing the world ("seuls le renouvellent ceux qui sont fondés en poésie").

Whilst the exploration of this new vein of poetry allows us to conceive of an essentially human spirit in writing, the poems of the 1909 period are at the same time linked by a parallel process of dehumanisation.

Art seeks its references in the real world which it assimilates and transforms to the point where creation becomes a total metaphor for reality. Thus, in "1909" it is through visions of the impersonal and dehumanised inspired by subjective experience of the empirical world that the dynamics of a constantly self-metamorphosing poetic reality is rendered.⁴⁴

The conjoining of the axes of humanity and inhumanity in a series of works penetrated by a universalist spirit and charged with a new intensity of feeling allows Apollinaire to reconcile the humanist and the new in his search for lyricism and thus move some way towards achieving the goal fixed in 1908. Indeed, it is in terms of the search for an all-encompassing style that we can better understand the relationship between poetic practice and aesthetic theory, for if the evidence points to an apparent confusion of purpose on Apollinaire's part - to the extent that the exploration of the human dimension in 1909 would appear to contradict the founding tenets of 1908 - this disparity is the indicator of an ongoing struggle for style and as such is an indispensable preliminary to aesthetic development. Certainly, in 1909, Apollinaire appears to expand upon the concept of a humanisation of art that is to some degree anticipated in 1908 ("Considérer la pureté, c'est baptiser l'instinct, c'est humaniser l'art").⁴⁵ Thus he moves away from the modernist principle of an absolute rupture between art and real life in what ultimately constitutes a refusal to place poetry under the sign of total introspection that marks off purer forms of modernism. Implicit here is a rejection of Mallarmé-inspired values of purity, abstraction and transcendentalism; indeed, in the poetry of the 1909 period, Apollinaire effectively reverses Mallarmé's

"Transposition", rejecting the Ideal - of which Mallarmé's art in its pursuit of the immaterial is the purest achievement - in favour of the Real (which, as the 1909 works demonstrate, is the product of the constant transformation of reality rather than its banal reproduction).

The remaking of reality defines the creative function, thus confirming the relevance of the analogy established between Poet and Hermes Trismegistus, the Supreme Alchemist who transmutes base matter and achieves a purer, enhanced form. In poetic terms this corresponds to the creation of an autonomous imaginary world as the original reality is subject to a series of transformations: in "1909" reality is intensified and vitalised whilst in "Vendémiaire" it is magnified and injected with hyperbole; in "Cortège" reality is reconstructed from the fragments of perception, the Subject finding wholeness, unity and identity in communion with humanity and through the shared value of language; in "Poème lu au Mariage d'André Salmon" the Subject acts upon the signs revealed by an exploration of the real world, the "regard d'Orphée" triggering off a quest which takes the Subject to the brink of self-destruction (the allusion to the drowning of Ophelia) and the frontier of self-knowledge.

Whilst the methods for deconstructing and remaking reality vary across the 1909 series, the works unite to form a sequence of individualised representations of reality, relating as an ensemble to a single descriptive model that incorporates human reality as a framework of reference as well as the modalities for its transposition and metamorphosis. Now, whilst the interaction of perceptions and processes of transformation might appear to

obscure the essential difference between reality and creation, the actual effect is to focus upon the constant oscillation between empirical and imaginary. If this corresponds to a need continually to acknowledge the difference between art and real life, it also clarifies the concept of humanism in Apollinaire's work by reaffirming the interdependency of the impersonality of the pure imagination (whose metaphor is the divine) and the subjectiveness of perceptions as they work to produce mental configurations that accord man a privileged status at the point where myth and humanity are conjoined.

In this chapter we laid the foundations for a discussion of Apollinaire's poetics after "La Chanson du Mal-Aimé", our aim being to extend the study of continuity and change to the critical 1908-1912 period.

In the first of two chapters spanning the 1908-1912 period we have sought to trace the development of Apollinaire's poetics in 1908-1909 as a first step towards bridging the divide between the quite different poetic tempers Apollinaire explores in 1908 and 1912. At this point we can briefly recapitulate.

In 1908 Apollinaire crafts an aesthetic that owes its inspiration to the poetry of Royère and the neo-Symbolists. Apollinaire draws on the meditative intensity of neo-Symbolism, espousing its opaque, impersonal qualities in the context of a

spiritual or metaphysical quest that is a metaphor for the creative struggle.

When we turn to the poetry of 1912 we are struck by the sharp contrast in style, composition, tone and tenor. Here Apollinaire responds to the modernist impulse, capturing the colour and vibrancy of modern life in poems which break with traditional, continuous forms. He engages Cubist-inspired techniques of fragmentation and juxtaposition, achieving a radical re-organisation of textual space consistent with the anti-diachronic, anti-representational, simultaneist perspectives of Cubism and Orphism. In the chapter that follows we shall look at the way in which Apollinaire combines the formal experiment with a commitment to rich, intensely personal forms of lyric expression.

Implicit in a study that focuses on aspects of permanency as well as forces for change is the need to challenge the changement de front theory. Now, whereas the changement de front theory endorses the belief that each phase in Apollinaire's composition constitutes a decisive break with the preceding phase, our findings in the first two chapters of our study suggest that the opposite is true - that is to say, each phase of composition modifies and transforms what has gone before, consolidating forces for change and continuity alike. This led us, in this chapter, to examine the poetry of 1908 and the works of the immediate post-fire poem phase with a view to establishing an intermediate link between the neo-Symbolist and more concertedly modernist initiatives. Here, 1909 emerges as a transitional phase, the

poems of this period reaffirming the solipsist tones of the fire poems and turning them into a new, vigorous form of lyricism that is wholly compatible with the universalist, humanist thematics of 1909.

At this point we can summarise our conclusions in this chapter and review the role of the poetry of 1908 and 1909 in shaping the course of Apollinaire's search for "new lyricism".

The fire poems consolidate Apollinaire's attempt to throw off the Symbolist mode. This takes us back to the beginnings of Apollinaire's poetry and the anti-Symbolist order explored in "Merlin et la Vieille Femme" and "L'Ermite"; moreover, the link between these two phases of composition is strengthened by the return to a more conscious quest narrative. Now more sharply defined as a spiritual quest in "Le Brasier" and "Les Fiançailles" this is a particularly appropriate metaphor for Apollinaire's endeavour in overthrowing the old canons (and the old loves), reaffirming his independence and pursuing new lyric forms.

If Apollinaire's staging of the travesty of Symbolism ("Les Fiançailles", lines 12-27) recalls his early efforts to repudiate the Symbolist canon, now he pursues his initiative to its logical conclusion in a re-enactment of purge and ritual purification by fire.

Sounding the depth and quiet intensity of neo-Symbolism, the fire poems explore the ecstasy of release and the experience of a new meditative order as metaphors for the poet's "silence" after "La Chanson du Mal-Aimé" and his enduring, painstaking search for lyricism.

The spiritual quest undergoes an expansion and significant transformation in the post-fire poem phase. After the experience of liberation and self-conquest the Promethean Poet turns to embrace a universalist, humanist aspiration and embarks on world-conquest in the context of a modern reality captured in a series of powerful mythic visions. If this new universalist spirit originates with a mythic conception of Self, the vibrant lyricism and profound human accents of these poems announce a significant redefinition of the quest through values of humanity, reality and universality. These values will find their outlet in the deeply-felt human preoccupations explored in "Le Voyageur" and "Zone".

END-NOTES

1. The relationship between Apollinaire and exponents in the plastic arts is documented by F. Steegmuller in Apollinaire: Poet among the Painters.
2. "Sur la Peinture" in Les Peintres Cubistes, Hermans, p. 58.
3. OC IV, p. 309.
4. U. Eco, p. 10
5. A difference of opinion over the aims and orientation of Apollinaire's book led to conflict between the poet and his publisher over the fixing of the title and subtitle. The poet's proposal of Méditations Esthétiques for the title was finally rejected by Figuière in favour of the more specific, more programmatic title Les Peintres Cubistes (see Hermans, pp. 7-8).
6. OC IV, p. 697.
7. P. Fröhlicher discusses the problematics of overlaying poetic and critical texts in "Le Brasier" d'Apollinaire: Lecture Sémiotique, pp. 6-7.
8. The thematic approach is adopted by a number of critics, in particular Ph. Renaud (in Lecture d'Apollinaire), G. Schmits (in "Le Simulacre de la Voyance dans Quelques Poèmes d'Apollinaire", Apollinaire Inventeur de Langages, Actes du Colloque 1972) and M. Cranston (in "Sortir d'Orkenise. Réflexions sur 'Onirocritique', 'Le Brasier' et 'Les Fiançailles'", GA 6, RLM 1967).
9. Ph. Renaud, pp. 93-94.
10. L.-C. Breunig focuses on the relevance of this allusion to the long sleep in "Apollinaire's 'Les Fiançailles'" in Essays in French Literature, vols. 1-4, 1964-67.
11. Ph. Renaud, p. 59.
12. OC III, p. 780.

13. M. Décaudin, La Crise des Valeurs Symbolistes, p. 275 -

Tandis que chemine lentement l'esprit d'avant-garde nourri par l'exemple de la peinture, un vaste reclassement s'opère à partir de 1908 dans le mouvement poétique, autour de l'idée d'un ordre nouveau dont les uns voient le secret dans la fidélité aux formes classiques, les autres dans le sens de l'expérience humaine alliée aux exigences de l'art, d'autres encore dans les émotions de la vie moderne.

14. The study of other examples of intertextuality reveals Apollinaire's endeavour to reassemble his own literary past and establish some degree of formal continuity. Thus, the original text of L'Enchanteur Pourrissant is completed with the annexing of "Onirocritique" in 1908; similarly, "La Chanson du Mal-Aimé" assimilates the "Réponse des Cosaques Zaporogues" in the definitive 1909 version.
15. The destruction of stellar configurations is the basis for the elaboration of a series of images which link different phases of Apollinaire's writing -

Le soleil ce jour-là s'étalait comme un ventre
Maternel qui saignait lentement sur le ciel
("Merlin et la Vieille Femme", lines 1-2)

Astres mûrs becquetés par les ivres oiseaux
De ma gloire attendaient la vendange de l'aube
("Vendémiaire", lines 8-9)

Soleil cou coupé
("Zone", line 156)

16. The systematic debunking of the Symbolist arsenal is central to the avant-garde strategy. Apollinaire's efforts to depose the Symbolist mode are a commentary upon its inadequacy. Of the same order is the Futurists' choice of "Let's Kill the Moonlight" as the title for a 1909 manifesto and Breton's more subtle "Clair de Terre" (see M. Bradbury and J. McFarlane, Modernism, p. 255).
17. M. Richter exposes the trivialisation of angelology in a pertinent study of "La Blanche Neige" in the Actes du Colloque, 1982.

18. See J.-P. Richard's discussion of the "loi de surdétermination" in Microlectures, p. 15.
19. The false nativity played out in "Les Fiançailles", echoes the scenario of L'Enchanteur Pourrissant and may constitute a subtle intertextual reference.
20. M. Robert, L'Ancien et le Nouveau, p. 21.
21. In sharp contrast to zero-degree mimesis is the realist mode exploited in the middle sequence of "Cortège" ("Je me disais Guillaume il est temps que tu viennes"). Here the Subject effectively imitates the poet, the reference "Guillaume" marking a near-total identity of function between the two and an attempt to make art and real life almost interchangeable. (See pages 317-320 of our study of the 1909 poems.)
22. L.-C. Breunig is less conciliatory in this respect and judges Apollinaire to be resolving poetic complexities by neat juxtapositions (see note 10).
23. "Jean Royère" In La Phalange, January 1908.
24. Apollinaire's reference to Maupertuis (OC III, p. 779) and the concept of Self filling the space between two moments in time indicates a possible source of inspiration for the key "au centre de deux nébuleuses" image.
25. Les Peintres Cubistes, p. 55.
26. An unmistakable continuity of imagery links "Les Fiançailles" to the 1917 texts "La Victoire" and "L'Esprit Nouveau et les Poètes" through the obsessive Icarus metaphor. (See pages 180-184 of our study of the 1917 works.)
27. See note 8.
28. J. Burgos (ed.), "L'Enchanteur Pourrissant", Guillaume Apollinaire, p. 183, note (p).
29. P. Fröhlicher, p. 10.
30. The process of fragmentation is thematised in "Cortège", the very title of which metaphorises the construction of an ensemble from the sum of its parts.

31. Some comparison can be made here with "Onirocritique" where the experience of taste (ingestion) is linked to self-affirmation ("On nous sert de la viande fraîche et je grandis subitement après en avoir mangé").
32. M.-L. Richli-Bidal, Après le Symbolisme, Retour à l'Humain, pp. 49 and 53.
33. Barthes' concept of the "writerly" text (scriptible) - a text which is semantically multi-lateral and which proposes an infinity of reading possibilities - may be compared with Eco's description of textual openness.
34. See the discussion of metaphor and metonymy by David Lodge in The Modes of Modern Writing, Part 2.
35. The use of metonymy characterises those works of Apollinaire whose function is to sustain historical continuity by representing shared human experience: this accounts for the recourse to pseudo-autobiography in the war poetry -

Le 31 du mois d'Août 1914
 Je partis de Deauville un peu avant minuit
 Dans la petite auto de Rouveyre

("La Petite Auto", lines 1-3)

Je lègue à l'avenir l'histoire de Guillaume Apollinaire
 Qui fut à la guerre et sut être partout

("Merveille de la Guerre", lines 31-32)

Ayant vu la guerre dans l'Artillerie et l'Infanterie
 Blessé à la tête trépané sous le chloroforme

("La Jolie Rousse", lines 7-8)

This is consolidated by the reproduction of linguistic codes specific to the war context (the use of soldier slang) and of the exploitation of representative iconic elements (in the "calligrammes"; in "Fête" through the visual effect of the imaginary epitaph "IL SUT AIMER").

36. The rejection of intellect in favour of perception and sensation is fundamental to the philosophy of Bergson upon which the exponents of the "Abbaye" developed their theory.

37. We saw in our discussion of the 1908 works how poetic transmutation is achieved in "Les Fiançailles" by means of a series of stylistic substitutions, the elimination of the pseudo-Symbolist parade of the second sequence salvaging the creative spirit which subsequently becomes the focus for intense meditation.
38. N. Frye, Part 3 (The Theory of Myths).
39. See pages 317-319 of our discussion.
40. The passage in question reproduces a convention of physical description that is characteristic of medieval romance (Marie de France, Chrétien de Troyes). See P. Zumthor's study of narrative conventions in medieval literature in Essai de Poétique Médiévale, pp. 352-404.
41. The portrait of Madame Récamier by David has become such an accepted part of cultural baggage that it is a choice target for irony: we recall, in particular, the surrealist hoax launched by Magritte in his funereal representation of the same subject.
42. Superimposed images of regeneration and mechanised production link the poems of 1909 ("Vendémiaire" and "1909") to "Arbre" and the poetry of the 1912-1914 period -

Le vent vient du couchant
Le métal des caroubiers
Tout est plus triste qu'autrefois
Tous les dieux terrestres vieillissent
L'univers se plaint par ta voix
Et des êtres nouveaux surgissent
Trois par trois

(lines 38-44)

43. D. Lodge, pp. 66-70.
44. The exploration of the impersonal dimension constitutes only one aspect of the complex matrix of modernism: its opposite - psychology and the penetration of a more profound subjectiveness - is equally represented by the Modern.
45. Les Peintres Cubistes, p. 55.

CHAPTER FOUR

Bridging the Divide II:
"Le Voyageur" and "Zone"

In opening the preceding chapter we put the case for a comparative study of the poetry of 1908 and 1912. Approaching this now in specifically textual terms, we begin here by tracing the development - both structural and thematic - of Apollinaire's poetics from the neo-Symbolist vein of 1908, through the poetry of world-conquest (particularly "Cortège" and "Vendémiaire"), to "Le Voyageur" and "Zone". We then move on to consider how "Zone", anticipated by "Le Voyageur", lays the foundations for the more radical formal experiment of the 1912-1914 period. Whilst these two key poems provide the basis of a cross-textual study that will allow us to assess the consolidation of a more committed modernist poetics, the need to embrace the complex and often contradictory issues raised by the changement de front debate, will lead us to focus on Apollinaire's achievement in combining the pursuit of modernist techniques of fragmentation, dislocation and juxtaposition, with the search for an intensely personal, ultimately unifying form of expression.

There is a consensus among critics that of the poems of Alcools "Zone" (1912) is most representative of Apollinaire's commitment to the modernist lyric.¹ Its unique position is recognised not only by partisans of the changement de front theory but also by its opponents, those who seek to reconcile the notion of continuity in Apollinaire's work with the phenomenon of oscillation and who recognise that whilst Apollinaire's poetry reflects a profound attachment to tradition it registers the modernist impulse through a series of radical shifts in style.² Thus, whilst writing confirms the link with the past, it internalises the mechanisms of continuous renewal that will maintain Apollinaire's poetics at the forefront of the Modern. It is in

terms of the action of these two frequently competing influences that the complexity of Apollinaire's poetry may be better understood.

For this reason (among numerous others) "Zone", the inaugural poem of Alcools, has received much critical attention and inspired a considerable number of studies. The fact that these studies - monographs and articles - are, for the most part, of a traditional, scholarly nature leads us to agree with M. Décaudin that, in terms of the application of contemporary poetic theory, much research remains to be undertaken into "Zone".³ A similar observation can be made in the case of "Le Voyageur" which, with the exception of Cl. Morhange-Bégué's contribution in the field of linguistics and an illuminating article by S.I. Lockerbie, has received scant critical attention.⁴

Our perspective in this chapter is thus largely determined by the present state of criticism and our approach is necessarily broad-based. Indeed, whilst we aim to pursue a more purely textual study of both works, we also seek to compensate for the imbalance of critical interest which has favoured "Zone" to the virtual exclusion of "Le Voyageur". This involves us removing "Zone" from the framework of reference imposed by the Cendrars/"Pâques" question and reconsidering it in relation to other significant works in the context of a joint study undertaken from the perspective of continuity and development. There is, at the same time, a need to reflect the significance Apollinaire accords "Zone" as the opening text of Alcools that justifies some weighting in its favour.

"Zone" opens the sequence and thus lends the tone to Alcools, combining originality of form and a new, predominantly concrete imagery with the expression of profound personal lyricism. The total reversal of chronological order which results from the placing of "Zone" at the head of Alcools sets the precedent for an achronological organisation of the sequence of poems and indicates a preoccupation with global textual architecture. As "Zone" embraces oppositions both alphabetical (Alcools / Apollinaire - "Zone") and chronological (1898-1913), the effect is to short-circuit the poetic system through a single text which consequently becomes the microcosm of the ensemble (as the title "Zone" anticipates). Ph. Renaud's remarks reflect this - ("Zone") reprend (...) toute la matière, c'est-à-dire, toute l'expérience humaine et poétique d'une quinzaine d'années."⁵ Moreover, whilst "Zone" proposes a formal introduction to Alcools and marks, by its date of composition, the chronological conclusion of the series, as an innovation in form and language it constitutes a significant opening towards Calligrammes. Situated at the intersection of the two major collections of Apollinaire's poetry, "Zone" emerges as a major poem of transition which, by its form, content, imagery and tone, is closely related to "Le Voyageur".

The reader's experience of transition in "Zone" and "Le Voyageur" relates both to content (the Subject's confrontation with the forces of the past (Memory) and his struggle to assume identity across the time-space of the present) and to form (the text as the product of the conflict between Old and New that directs the course of modernism). What is more striking in "Zone" and "Le Voyageur", however, is the constancy of efforts to reconcile commitment to the New (however partial and at times

purely formal) with an enduring attachment to tradition that emerges through the pursuit of narrative continuity and an intensely personal thematics. Indeed, if the process of reassembling the fragments of subjective reality reflects the influence of concepts applied in the plastic arts upon techniques of composition and highlights the modernist preoccupation with the achronological, synchronic and simultaneous, there is no significant interruption of the narrative and thus the quest unfolds as an exploration of a series of personal moments which, however autonomous they appear, are linked by the continuity of subjective experience both within the poem and across human time.

The following quotations from "Zone" and "Le Voyageur" allow us to trace narrative and thematic continuity both textually (each poem considered in isolation) and intertextually (through the interaction of texts).

The narrative of the personal quest incorporates a nostalgic reflection on early spiritual life in "Zone" -

Voilà la jeune rue et tu n'es encore qu'un petit enfant
Ta mère ne t'habille que de bleu et de blanc
Tu es très pieux et avec le plus ancien de tes camarades
René Dalize
Vous n'aimez rien tant que les pompes de l'Eglise
Il est neuf heures le gaz est baissé tout bleu vous sortez
du dortoir en cachette
Vous priez toute la nuit dans la chapelle du collègue
Tandis qu'éternelle et adorable profondeur améthyste
Tourne à jamais la flamboyante gloire du Christ
C'est le beau lys que tous nous cultivons
C'est la torche aux cheveux roux que n'éteint pas le vent

C'est le fils pâle et vermeil de la douloureuse mère
C'est l'arbre toujours touffu de toutes les prières
C'est la double potence de l'honneur et de l'éternité
C'est l'étoile à six branches
C'est Dieu qui meurt le vendredi et ressuscite le dimanche

(lines 25-39)

The childhood theme has more sombre overtones in "Le Voyageur" -

Deux matelots qui ne s'étaient jamais quittés
Deux matelots qui ne s'étaient jamais parlé
Le plus jeune en mourant tomba sur le côté

(...)

Deux matelots qui ne s'étaient jamais quittés
L'aîné portait au cou une chaîne de fer
Le plus jeune mettait ses cheveux blonds en tresse

(lines 23-25; 51-53)

Both poems describe a crisis in which the emotional and the spiritual merge in a total experience of inadequacy, futility and despair -

Entourée de flammes ferventes Notre-Dame m'a regardé
à Chartres
Le sang de votre Sacré-Coeur m'a inondé à Montmartre
Je suis malade d'ouïr les paroles bienheureuses
L'amour dont je souffre est une maladie honteuse
Et l'image qui te possède te fait survivre dans l'insomnie
et dans l'angoisse
C'est toujours près de toi cette image qui passe

("Zone", lines 83-88)

Un soir je descendis dans une auberge triste
Au près de Luxembourg
Dans le fond de la salle il s'envolait un Christ

Quelqu'un avait un furet
Un autre un hérisson
L'on jouait aux cartes
Et toi tu m'avais oublié

("Le Voyageur", lines 11-17)

Common to "Zone" and "Le Voyageur" is a vision of alienation inspired by the urban wilderness and intensified by personal anguish -

Tu regardes les yeux pleins de larmes ces pauvres
émigrants
Ils croient en Dieu ils prient les femmes allaitent des
enfants
Ils emplissent de leur odeur le hall de la gare Saint-
Lazare

("Zone", lines 121-123)

Te souviens-tu du long orphelinat des gares
Nous traversâmes des villes qui tout le jour tournaient
Et vomissaient la nuit le soleil des journées
O matelots ô femmes sombres et vous mes compagnons
Souvenez-vous-en

("Le Voyageur", lines 18-22)

Whilst our introductory remarks justify our retaining "Zone" and "Le Voyageur" as key programmatic works and 1912 as a capital date there is a need to consider the place of the works of this period in the development of Apollinaire's poetry from 1908 and to assess their contribution to an evolving poetics.

With "Zone" marking the beginning and the end of the creative quest undertaken in Alcools, the departure and ultimate

destination of the poetic itinerary, 1912 emerges as the most significant date after 1908. Indeed, similar creative conditions applying, 1912 sees a recurrence of the phenomenon which in 1908 gives rise to a series of programmatic works (the fire poems) as Apollinaire discovers an entire new vein of poetry after several years' experimentation with a variety of forms. It follows from this that certain structural features of the post-"Chanson"/pre-fire poem composition (1905-1907), in particular stylistic diversity, carry over into the post-fire poem/pre-"Zone" phase (1909-1911).⁶ This pursuit of style takes in the subtle reverie of "Annie" and "Signe", the melancholy lyricism of "Cors de Chasse" and "Le Pont Mirabeau" that is reminiscent of "Rhénanes", and the exploration of a new dimension of universalist poetry that celebrates the empathy between Subject and world in varying tones of self-assertiveness ("Cortège", Poème lu au Mariage d'André Salmon", "1909", "Vendémiaire"). An appreciation of the eclectic nature of Apollinaire's writing is indispensable to our understanding of the evolution of his poetics through a transitional phase (1909-1911). This enables us to account for the more radical changes in style and composition thrown up by a direct (unmediated) comparison of the poems of 1908 and those of 1912. The contrastive approach does however allow us to state, in broad terms, that the 1912 works are founded on the rejection of a canon of contemplative poetry and the pursuit of freer forms of expression and a more intensely personal lyricism; on the replacement of sequential construction (the development of the narrative over a series of episodes in "Le Brasier" and "Les Fiançailles") by forms which exploit simultaneism and circularity; and on experimentation with conceptually "open" structures that is influenced by approaches to construction in the plastic arts.

Our reluctance to embark upon the contrastive study of the works of 1908 and 1912 that these observations would appear to justify may be explained by scepticism, on our part, vis-à-vis the changement de front argument and a refusal to accept the view that Apollinaire proceeds by shattering a succession of writing moulds, preserving little of his past.⁷ Instead, we are committed to a discussion of the continuity and development of Apollinaire's poetics that involves us examining three issues: the role of the 1908 works in laying the foundations of the creative programme which ultimately produces "Le Voyageur" and "Zone"; the oscillation of the modernising process and the emergence of a transitional phase around 1909; the experimentation with new forms of expression in the two major texts which mark 1912 as a crucial stage in Apollinaire's poetic itinerary. Prior to a more exclusively textual study we require to consider the nature of the transition implicit in the development of Apollinaire's poetics over the period 1908-1912 before situating "Le Voyageur" and "Zone" in terms of post-1912 developments.

Central to this transition is the exploration of a more purely human dimension in poetry: indeed, it is conceivable that by combining the eternally human and the intimately personal Apollinaire arrives at one possible definition of the "humanist lyricism" which he seeks in 1908. Ph. Renaud's remarks on "Zone" would seem to confirm this -

Aussi complexe que soit le poème, on peut dire que sa nouveauté réside avant tout dans son accent personnel, dans le dévoilement d'Apollinaire par lui-même et dans l'humanité totalement assumée du poète. Aucun poème

d'Alcools ne permet autant que "Zone" de prendre la mesure à la fois lyrique et humaine d'Apollinaire.⁸

Likewise, S.I. Lockerbie, evoking the continuity which links "Le Voyageur" to other major texts including "La Chanson du Mal-Aimé", "Les Fiançailles" and "Le Brasier", underlines Apollinaire's pre-occupation with both the broadly human and the deeply personal -

(...) while drawing on the overtones of the Symbolist allegory, these poems subtly renew and deflect it to other ends. First, the world through which the poet-hero wanders is no longer the languid, pseudo-medieval world of the fin-de-siècle writers. It is often, on the contrary, a modern scene of a big city at night, harshly lit by café and street lights, and presented as desolate and repelling. Secondly, the quest is not really directed towards an outside goal. It is rather an inner quest, a meditation by the poet on his own anxiety and unease. The function of the wandering motif is to magnify and give lyric poignancy to this meditation, so that the poet becomes an ideal figure expressing the anxiety of all men.⁹

Anticipated in the conclusion of the 1908 works by the descent from abstract heights and exploited in 1909 in the context of a new universalism, the exploration of a human dimension in "Zone" and "Le Voyageur" indicates a marked change in emphasis between 1908 and 1912. The move away from expressions of quasi-mystical aspiration and a poetics of the transcendental, introspective and inhumain involves sustained reflection on aesthetics: this is underlined in a very obvious way in "Cortège" where Apollinaire runs the human up against the divine in what is a highly orchestrated representation of mediation and the search for style.¹⁰ The example of "Cortège" is pertinent for it demonstrates how the exploration of a new dimension of universal, human

lyricism in this transitional phase, whilst it favours the expression of greater physical presence and heightened self-awareness, perpetuates an essentially de-personalised form. However, by acting on the impulse for renewal and the need for a greater naturalisation of the human theme, Apollinaire works through the different manifestations of an evolving poetics ("Poème lu.", "1909", "Vendémiaire") to achieve a poetic form in which a sensitivity to the specifically contemporary and concrete combines with an exploration of both personal and universal experience. This is an aspect which S.I. Lockerbie highlights in his remarks on "Le Voyageur" -

(The reader) can feel, combined with the anxious meditation which provides its main theme, an openness and alertness of mind which is seeking, none the less, to extend the expressive power of literature. The work reveals an introspective sensibility, certainly, but not one wrapped up in its own cocoon. It remains fully alive to the changing atmosphere and pace of the twentieth century, and capable of inventing new forms to respond to them.

And this reminds us, finally, that while a poem is first and foremost a pattern of forms on the purely literary plane, it must lead us out eventually to human and cultural concerns much larger than itself.¹¹

The human theme is developed at two levels, the creative and the personal. Leaving aside the personal dimension for the time being, we note that a profound concern for the human underlies the exploration of the contemporary world as a new source of inspiration. It sustains an art form which exploits the banal for its surprise potential as it transforms elements drawn from the range of human experience to produce poetry that is immediate, vital and cosmopolitan -

Tu lis les prospectus les catalogues les affiches qui
 chantent tout haut
 Voilà la poésie ce matin et pour la prose il y a les
 journaux
 Il y a les livraisons à 25 centimes pleines d'aventures
 policières
 Portraits des grands hommes et mille titres divers
 ("Zone", lines 11-14)

Sonneries électriques des gares chant des moissonneuses
 Traîneau d'un boucher régiment des rues sans nombre
 Cavalerie des ponts nuits livides de l'alcool
 Les villes que j'ai vues vivaient comme des folles
 ("Le Voyageur", lines 27-30)

As Apollinaire assembles the principle components of a vigorous poetic programme, one that will have considerable bearing on experimentation in the post-"Zone" period, his celebration of modernity and humanity announces an energetic form of social poetry and a new outlet for an enduring preoccupation with the human - "Zone" being the poem through which, in Ph. Renaud's words, "le poète redevient homme parmi les hommes"¹² - as well as for a more specifically humanist meditation that affirms the superiority of the human over the divine and is constant over successive phases of Apollinaire's composition (the attachment to the medieval tradition from L'Enchanteur Pourrissant and the pseudo-Symbolist works, and through "La Chanson du Mal-Aimé", is reaffirmed in 1908).

The human and humanist quests are representative of forms perpetually renewed as a function of writing. In "Zone", for example, creative purpose overlaps with spiritual experience, is defined by the search for "une autre forme" (line 152) and is

realised by the humanisation of the Christ figure which is now annexed to the image of the ascending, secularised century-plane. The merging of creative and spiritual which is achieved in "Zone" represents in itself a significant development in respect of the 1908 works where the spiritual is exploited in the context of a purely analagous relationship with creativity.¹³ In "Zone" the creative and the spiritual continually interact, the Subject's search for grace taking him across an industrial landscape from whose banality and newness emerge signs of the spiritual: in the following quotation the overlapping of temporal and eternal is expressed through the homophonic "Aumont" ("Haut Mont") -

J'aime la grâce de cette rue industrielle
Située à Paris entre la rue Aumont-Thiéville et l'avenue
des Ternes

(lines 23-24)

In the same way the description of modern exile and the strength of faith which sustains the impoverished emigrants in their search for a star of good fortune humanises the spiritual dimension whilst confirming tradition through allusions to the journey of the Wise Men and to commitment to the Christian ideal -

Ils croient en Dieu ils prient les femmes allaitent des
enfants

(...)

Ils ont foi dans leur étoile comme les rois-mages
Ils espèrent gagner de l'argent dans l'Argentine
Et revenir dans leur pays après avoir fait fortune

(lines 122; 124-126)

In this way the eternal human quest is continually renewed by the appropriation of forms derived from primary perceptions of the modern world.

Turning to the personal dimension, we find that Apollinaire combines the rediscovery of the human with the sounding of new depths of emotion, thereby reaffirming the power of personal lyricism which peaks in "Zone" and "Le Voyageur" as before in "La Chanson du Mal-Aimé", and exposing a current of intense feeling that connects the later poetry with the great lyric achievement of the early period.

If an initial parallel may be drawn between the earlier and later stages of composition to the extent that in 1904 and again in 1912 Apollinaire produces works of remarkable personal feeling, this link is confirmed and our argument for continuity across different phases of writing consolidated by a recurrence of the very phenomenon which established 1905-1907 as an intermediate phase between "La Chanson du Mal-Aimé" and the fire poems, and which places creativity under the sign of diversification (this accounts for more modest expressions of nostalgia and the exploration of fantasy in "Salomé" and "La Maison des Morts"). The tendency towards eclecticism (which gives rise to a dispersal of poetic effects) results from a failure to sustain emotional power and this leads Apollinaire in the post-"Zone" period to channel creative energy in two directions: first, the surnaturel is explored through a series of poems which, despite similarities in composition and structure (dislocation, simultanism) and occasional snatches of lyricism that would appear to indicate continuity, largely filter the emotional input of "Zone" and "Le Voyageur", reflecting a new emphasis on the pure imagination ("Le Musicien de Saint-Merry", "Un Fantôme de Nuées"). A second more

radical development involves the apparent shelving of the personal and the elimination of continuous subjective discourse: poems such as "Les Fenêtres", "Lundi Rue Christine" and "Arbre" are of particular interest here insofar as they appear to mark a more decisive break with the poetics that produced "Zone" and "Le Voyageur". However, if images inspired by a series of random perceptions - real or imagined - concur to produce an impression of objectivity, realism is excluded by the very hermeticism of the texts. The notion of objectivity is ultimately countered by the selection implicit in the organisation of the images and by the subjective motivation that underlies processes of transposition, juxtaposition and metamorphosis. An image of innocence violated emerges from the following arrangement of lines -

Un enfant
Un veau dépouillé pendu à l'éta
Un enfant

("Arbre", lines 11-13)

Our findings would appear to confirm the decisive role of programmatic texts such as "Zone" and "Le Voyageur". They demonstrate that whilst there is experimentation with form and imagery, there is an enduring preoccupation with continuity. Indeed, if the "poèmes-objets" make a bold step towards modernist forms, they represent in many respects rather less of a rupture with the poetics that produced "Zone" and "Le Voyageur" than the pursuit and development of this poetics: we note, for example, that the 1912-1914 experiment results in a purification of the elliptical style practiced in "Zone" and "Le Voyageur" as narrative continuity is suspended and the text constructed as a series of more radical dislocations -

Tu chantes avec les autres tandis que les phonographes
 galopent
 Où sont les aveugles où s'en sont-ils allés
 La seule feuille que j'aie cueillie s'est changée en
 plusieurs
 mirages
 Ne m'abandonnez pas parmi cette foule de femmes au
 marché
 Ispahan s'est fait un ciel de carreaux émaillés de bleu
 Et je remonte avec vous une route aux environs de Lyon

("Arbre", lines 1-6)

The process of "synecdochic montage"¹⁴ which operates in "Zone" and "Le Voyageur" is extended through the 1912-1914 works and subject to radicalisation, increased fragmentation conferring greater autonomy upon the semantic unit, as the above extract from "Arbre" demonstrates. At the same time, the construction of an imaginary world from the fragments of perception reaffirms the superiority of the metonymic mode (the representation of reality) over the metaphoric mode (the transformation of reality) but never undermines the essential anti-realism of the text.¹⁵

Prefiguring the conversation-poems, "Zone" and "Le Voyageur" recreate the conditions in which ordinary discourse is produced through a complex interaction of the Je and Tu/Vous forms; this establishes complicity between the Subject and the reader who identifies with the speaker (Je) and the unspecified receiver of the linguistic message.¹⁶ Whilst linguistic accessibility is maintained and an optimal level of reader reception guaranteed in the post-1912 works (by means of highly concrete renderings and colloquialisms of the type - "Je dois fiche près de 300 francs à

ma probloque" - "Lundi Rue Christine", line 13), when we reach "Arbre" and "Les Fenêtres" - without this involving any compromise on linguistic openness - the continuity of dialogue is suspended and the unity of discourse exploded into as many splinter fragments.

Returning to the 1912 compositions at this point, we are made more fully aware of the complexity of modernist poetry and are forced to recognise that the modernness of "Zone" and "Le Voyageur" resides less in directness of expression than in a more profound ambiguousness to which language itself contributes. Indeed, if both poems possess the characteristics of "accessible" texts, the elliptical structuring and apparently random ordering of certain line-units reinforcing the impression of openness, there is nevertheless a constant oscillation between simple and complex, open and intricate, as key images filter more hermetic meanings: in "Le Voyageur", for example, the sounds of the river and of bird-song announce a highly powerful vision of human anguish and an extension of the axis of myth through transposed evocations of the River Styx, the trials of Sisyphus (the theme of non-arrival) and the fate of Orpheus, dismembered and cast into the river by the Maenads -

Les cyprès projetaient sous la lune leurs ombres
J'écoutais cette nuit au déclin de l'été
Un oiseau langoureux et toujours irrité
Et le bruit éternel d'un fleuve large et sombre

Mais tandis que mourants roulaient vers l'estuaire
Tous les regards tous les regards de tous les yeux
Les bords étaient déserts herbus silencieux
Et la montagne à l'autre rive était très claire

Alors sans bruit sans qu'on pût voir rien de vivant
Contre le mont passèrent des ombres vivaces
De profil ou soudain tournant leurs vagues faces
Et tenant l'ombre de leurs lances en avant

Les ombres contre le mont perpendiculaire
Grandissaient ou parfois s'abaissaient brusquement
Et ces ombres barbues pleuraient humainement
En glissant pas à pas sur la montagne claire

(lines 32-47)

It is here that the contradictions implicit in modernist writing emerge for whilst the language of openness appears to be the dominant mode of expression the tendency to favour directness and accessibility is continually set against efforts at mystification.

A similar effect is produced in "Zone" with a tissue of contradictions emerging in the opening passage as the Old/New debate is transposed and injected with humour. This reveals a typically modernist use of irony as a means of mockery (whose target is the reader) and self-mockery (by the poet), and is launched by the use of an introductory alexandrine, with all the ties to a classical past and to tradition that this implies, to express a sense of weariness with the old world -

A la fin tu es las de ce monde ancien

Here, the intricacy of the poetic message involves the reader in unravelling constantly changing meanings as the relationship between "ancien" and "nouveau" veers towards synonym ("Ici même les automobiles ont l'air d'être anciennes" - line 4) before reverting to antonym ("Seul en Europe tu n'es pas antique ô Christianisme" - line 7) and irony ("L'Européen le plus moderne

c'est vous Pape Pie X" - line 8). Whilst this semantic fluctuation indicates a willingness to exploit polysemy that is characteristic of modernist writing, it is at the same time the linguistic manifestation of the psychological complexity of a Subject variably acquiescent, nostalgic, sceptical and defiant. Thus, whilst the modernist text fosters the illusion of simplicity and seeks to hoodwink the reader into taking the seemingly direct for the intentionally facile, there is an implicit reassertion of the interdependency of linguistic message and reader reception whereby the text grows in complexity and acquires fuller significance relative to the reader's ability to penetrate layers of meaning and notionally rewrite the text. It is through a discussion of language that we can explore the representation of reality that is central to the composition of "Zone" and "Le Voyageur".

Initially, there is a need to differentiate between reality pursued as an end (the corollary of which is a form of banal realism) and reality exploited as a means to an end quite different from itself. It is essential to grasp this distinction if we are to understand the imaginative processes behind "Zone" and "Le Voyageur", for whilst each text exploits the contemporary lexicon and an informal register, reproduces the modes of everyday speech and projects the image of linguistic "naturalness", its value as poetry lies in the internalisation and representation of the essential difference which exists between the real and the imagined, between life and art. It is indeed the failure to differentiate between these two possibilities (reality as an end and reality as a means) that has led some critics to make a false connection between poetry and the plastic arts in terms of the

reorganisation of elements drawn from external reality, and to cast "Zone" and related poems as Cubist-inspired reconstructions of reality.¹⁷ Insofar as we reject the reductive view whereby poetic creation is seen as a means of reproducing reality and the text seen as a replica of that reality, we require to redefine the relationship between art and reality as a first step towards gaining a fuller understanding of the writing operation.

The role of external reality is essentially referential, our experience of the empirical world being determined by the configurations of signifiers through which meaning is relayed. However, when reality becomes the object of a highly individualised treatment, as in the context of the creative endeavour, the signifier is effectively freed from its ascribed role to signify a specific dimension of the total reality. Working to dissociate the signifier and the intrinsic value it is accorded, the poet effects a decontextualisation from which the signifier emerges open, autonomous and receptive. And so, within the text the signifier represents at most a mediation towards meaning, being subject to the constant oscillation and displacement of values: this phenomenon of semantic fluctuation is highlighted in "Zone" where the signifier "édredon" corresponds to the "rêve irréal" of the Subject, the values of security, comfort and peace with which it is normally invested being replaced by those of exile, poverty and alienation.¹⁸

Ils espèrent gagner de l'argent dans l'Argentine
Et revenir dans leurs pays après avoir fait fortune
Une famille transporte un édredon rouge comme vous
transportez votre coeur
Cet édredon et nos rêves sont aussi irréels

(lines 125-128)

As the intimation of a more profound personal experience, the sign confirms its synecdochic relationship to memory: this is highlighted in "Le Voyageur" by the enigmatic allusion to the bee falling into the fire, an episode presented as a significant part of a total experience about which we possess no information other than a reference to a more or less distant past, a time-space accessible only to memory. There occurs at this point a significant amplification of the role of the sign in terms of its potential to trigger memory and release a set of imaginative processes which serve to uncover new dimensions of personal experience.

Te souviens-tu du jour où une abeille tomba dans le feu
C'était tu t'en souviens à la fin de l'été
Deux matelots qui ne s'étaient jamais quittés
L'aîné portait au cou une chaîne de fer
Le plus jeune mettait ses cheveux blonds en tresse

(lines 49-53)

The idea that the sign, as an element representative of a total if only partially expressed reality, contributes to the making of an autonomous imaginary world is the object of meta-poetic reflection in "Zone": here, a series of analogies link the creation of the image to processes of transmutation, the combination of sign (tableau) and subjective experience (self-derision) providing the primary elements from which the image can be struck -

Tu te moques de toi et comme le feu de l'Enfer ton
rire pétille
Les étincelles de ton rire dorent le fond de ta vie
C'est un tableau pendu dans un sombre musée
Et quelquefois tu vas le regarder de près

(lines 77-80)

In the same way the imagery of alcohol - particularly in "Zone" but also in the "nuits livides de l'alcool" of "Le Voyageur" (line 29) - conveys the notion of an essential distillation of past and present, real and imagined -

Et tu bois cet alcool brûlant comme ta vie
Ta vie que tu bois comme une eau-de vie

(lines 148-149)

By exploiting themes of alcohol and intoxication, Apollinaire projects the entire series (Alcools) through a single, representative poem ("Zone") which, as the formal and thematic reflection of the closing "Vendémiaire", emerges as a microcosm of the textual world of Alcools.

If our findings lead us at this stage to reaffirm that the role of real life is limited to that of primary reference, reality remains, nevertheless, the essential external focus for creative efforts and the point of origin of each transposition. As the catalyst for memory and the imagination, aspects of reality merit fuller consideration for their part in the creation of a new time-order and the exploration of personalised space.

In "Zone" and "Le Voyageur" the personalisation of space and time coincides with the exploration of subjective experience and involves the appropriation of the time and space properties of a reality whose image corresponds to our vision of the real world. Essential in this is the casting of a Subject whose experience merges with that of the city-dwellers ("matelots", "femmes sombres", "vous mes compagnons" in "Le Voyageur"; "les directeurs

les ouvriers et les belles sténo-dactylographes", "des Juifs", "les malheureux" in "Zone"). Thus the Subject espouses the multiple image of the Self that surges from the collective consciousness and is the object of a rather more disturbing evocation in "Le Voyageur" ("... ces ombres barbues pleuraient humainement" - line 46). On both these accounts "Zone" and "Le Voyageur" emerge as significant examples of what H. Meschonnic describes as "(une) poésie de Moi dans le monde"¹⁹ - firstly, because the quest involves a central figure with whom the reader can identify (here, the use of the second person is decisive in establishing complicity between addresser and addressee, moreover it solicits the collaboration of the reader, directs his responses and provokes a relatively controlled reaction which avoids any real dispersal of effects); secondly, because our reading of the text uncovers a series of allusions to the time and space constraints which operate in the real world, the quest developing relative to the action of memory and the imagination in transforming these essential categories. Insofar as the action is reminiscent of real life, the narrative, as we shall see, is circumscribed by the boundaries of what N. Frye designates the "low mimetic area".²⁰

Whilst the low mimetic order may appear conceptually closer to reality in the ascendancy of modes of representation, it internalises the same absolute rupture between reality and creation as higher modes (fantasy, allegory) and excludes the facile reproduction of real life. Moreover, the 1912 works demonstrate that the principles of modernist writing are upheld, for if Apollinaire inclines towards mimesis, it is by confronting and working through the constraints which reality and its representation impose that he

is able to respond to a prime modernist preoccupation with renewing form.

At this point we can develop our opening remarks in the context of a discussion of the representative function with closer reference to "Zone" and "Le Voyageur".

The representation of the structures of reality is fundamental to each text and the narrative adopts the horizontal axis as its base line. Cutting a single, discernible line through space and time, the horizontal axis sets physical and conceptual limits both to the action of the Subject and to the experience of the reader. Thus, the duration of the Subject's journey across Paris and across the landscape of memory is telescoped by reading time and contained in the space between two fixed points:²¹ in "Zone" between Paris ("tour Eiffel") and Auteuil ("chez moi");²² in "Le Voyageur" the formal boundaries of the text coincide with the Subject's arrival at the closed door that seals the hermetic world of the imagination -

Ouvrez-moi cette porte où je frappe en pleurant

At the same time, the linearity and contingency of ordinary spatio-temporal experience are overruled by memory and the imagination, two forces whose interaction identifies the fundamental necessity for poetry to establish its own time order and to re-organise space as a first step towards creating an autonomous imaginary world.

Time is fractured: the power of memory arrests the original trajectory which, subsequently, is glimpsed only through a series

of memories (souvenirs). In "Le Voyageur" these are linked through the refrain "Te souviens-tu" (and its variants): its function is to mark the insistent appeal to memory and to highlight the constant alternation between the present (the time-space within which memory operates to reconstruct and transform the past) and the past (the content of the series of memories) -

Tu regardais un banc de nuages descendre
Avec le paquebot orphelin vers les fièvres futures
Et de tous ces regrets de tous ces repentirs
Te souviens-tu

Vagues poissons arqués fleurs surmarines
Une nuit c'était la mer
Et les fleuves s'y répandaient

Je m'en souviens je m'en souviens encore

(lines 3-10)

In "Zone" contingency is overruled and time and space restructured through a series of extended sequences which, sustaining a number of minor, less integrated fragments, accentuate the digression from the axis of strict narrative continuity. If at this point there arises some discrepancy between the exploration of subjective experience through a series of autonomous (though not unrelated) sequences, and the demands of narrative continuity to the extent that the original horizontal axis is replaced by a vector of personal discovery - a kind of fourth dimension - which cuts across normal time-space constraints, there is, in line with the underlying mimetic function, a parallel attempt to sustain the illusion of narrative progress. This is achieved by means of a series of indicators that operate to situate the narrative in relation to identifiable space and time references -

Aujourd'hui tu marches dans Paris (...)

(line 81)

Te voici à Marseille au milieu des pastèques

Te voici à Coblenz à l'hôtel du Géant

Te voici à Rome assis sous un néflier du Japon

(lines 106-108)

Whilst such indicators taken in isolation might appear to bind action to the logic of a continuous narrative, the combined forces of memory and the imagination intervene to disrupt narrative flow as a first stage in the creation of an autonomous imaginary space. The ultimate effect however runs contrary to expectations for instead of the narrative indicator losing its relevance, its function is amplified and so, whilst each indicator continues to situate subjective experience in terms of the real world, it gains in significance as the point of departure of an imaginary excursion in space and time -

Un soir je descendis dans une auberge triste
Après de Luxembourg
Dans le fond de la salle il s'envolait un Christ

("Le Voyageur", lines 11-13)

Maintenant tu es au bord de la Méditerranée
Sous les citronniers qui sont en fleur toute l'année
Avec tes amis tu te promènes en barque
L'un est Nissard il y a un Mentonasque et deux Turbiasques
Nous regardons avec effroi les poulpes des profondeurs
Et parmi les algues nagent les poissons images du Sauveur

("Zone", lines 89-94)

Thus, each scene effectively becomes the catalyst of its own transformation, the reader experiencing the text as a series of shifts or changing tableaux.

Whilst the formal dislocations upon which "Zone" is constructed correspond to the Subject's experience of conflicting images of the new world they also reflect a constantly changing personal vision of things that is sharpened by the variability of perceptions. The following quotation from "Zone" demonstrates how the Subject invests signs with personal feeling -

Te voici à Amsterdam avec une jeune fille que tu trouves
belle et qui est laide

(line 109)

Thus, personal experience opposes and overrules "objective" truth and the image is subjectivised -

Et l'image qui te possède te fait survivre dans l'insomnie
et dans l'angoisse
C'est toujours près de toi cette image qui passe

(lines 87-88)

The exploration of changing perspective and variable perceptions is central to the development of "Le Voyageur" (where it is highlighted by the refrain "La vie est variable aussi bien que l'Europe") and of "Zone" (where a series of metapoetic images focus upon the potential of poetry to render a multiplicity of perspectives) -

Entourée de flammes ferventes Notre-Dame m'a regardé
à Chartres
Le sang de votre Sacré-Coeur m'a inondé à Montmartre

(lines 83-84)

Epouvanté tu te vois dessiné dans les agates de Saint-Vit
Tu étais triste à mourir le jour où tu t'y vis
Tu ressembles au Lazare affolé par le jour

(lines 99-101)

In this way the poet orders the fragments of subjective experience with the aim of producing an independent, autonomous reality. Here, it is possible to draw some analogy between poetic theory, such as might describe "Zone" and "Le Voyageur", and certain plastic concepts exploited by the Cubists, whilst still rejecting any idea of an application of Cubist techniques to poetry. The pursuit of such an analogy does however involve a new order of problems and exposes an essential contradiction: on the one hand, the structure of the poetic text preserves narrative continuity, a strong sense of development prevailing despite processes of fragmentation and the juxtaposition of subjective realities (in "Zone", for example, the progress of the narrative is discernible in the passage from a mood of defiant exuberance - "Tu lis les prospectus les catalogues les affiches qui chantent tout haut / Voilà la poésie ce matin et pour la prose il y a les journaux", lines 11-12 - through a phase of embittered cynicism - "Vous avez honte quand vous vous surprenez à dire une prière / Tu te moques de toi et comme le feu de l'Enfer ton rire pétille", lines 76-77 - into a state of profound despair - "Tu n'oses plus regarder tes mains et à tous moments je voudrais sangloter", line 119 - that

persists to the poem's close); on the other hand, the effort to sustain and explore the multiple perspective indicates a move in the direction of simultanist forms and confirms the tendency of modernist writing to suspend normal space/time categories and, by transforming every point of arrival into a new point of departure, to impose circularity on the originally linear and continuous. This technique of short-circuiting is evoked in "Le Voyageur" by the refrain "Ouvrez-moi cette porte où je frappe en pleurant". Its form (repetition) and content (themes of compartmentalisation and restraint) reinforce the notion that the poetic world is circular and hermetic.

It is with these considerations in mind that we can assess the contribution of "Zone" and "Le Voyageur" to the development of Apollinaire's art. The exploration of a freer form - one which de-emphasises the linear and continuous in favour of something approaching circularity and simultanism - gives impetus to experimentation of a more radical nature in the 1912-1914 period, the search for an art of construction being orientated in terms of the creation of a poetic object existing independent of external contingencies (for example, "Les Fenêtres").²³ Indeed, if in "Zone" the action unfolds within the limits set by the development of the narrative between fixed point A and fixed point B (this reaffirms the lateral boundaries of personal and reading experience, the beginning and end of the text coinciding with the beginning and end of the quest), the imagination elaborates a conceptual frame which permits both Subject and reader an infinite depth and height of exploration (this involves a totalisation of the

vertical axis, from the "poules des profondeurs" to the aerial fantasy). Once again, our attention is drawn, via the elliptical paratextual reference, to the zone and a concept which reconciles limits and the unlimited, the circumscribed space of the text and the infinite space of the imaginary world. Whilst the projection of poetic activity through a key image confirms the strong meta-poetic dimension of "Zone", it highlights, at the same time, a tendency to metaphorise the interaction sustained between structuring form and the infinite openness of paradigms of personal experience. This engages reader and Subject alike at the point where they cross the threshold of a poetic world in whose exploration memory and the imagination are complicit.

We can now begin to explore the mental landscape that unfolds as Subject and reader pursue the exploration of the world of personal memory.

While the pursuit of a quest whose point of departure is the real world indicates a certain receptiveness to reality, we have become increasingly aware of how the writing function appropriates the quest form and develops it relative to the transposition and personalisation of reality. At this point we require to consider how the writing function moves beyond the representation of reality and inclines towards the elaboration of a personal mythology as an inevitable conclusion to the exploration of a profound subjective experience.

A desire to rehabilitate myth, to test its permanency in the

face of the new and temporal, underlies these works and gives rise to a search for configurations of the eternal in manifestations of the contemporary: here, the quest plays a significant role in providing a vehicle for the remaking of reality consequent upon the interaction of perception and the imagination.

The initial stage in the rewriting of myth engages the Subject in the constant penetration of the surface of appearances. The effect of this is to present reality as a vast palimpsest through which the reader perceives a series of autonomous sub-texts. This explains in part why "Zone" and "Le Voyageur" succeed as modernist texts: the poetic function is defined, in each case, by the projection of a complex message against the screen of linguistic simplicity. The result of this is to confirm the ambiguity of modernist discourse through its apparent transparency. It is thus by establishing secondary reading levels that Apollinaire is able to draw different layers of complexity to the surface and bring the reader to an awareness of the mythic forces which shape subjective experience.

Apollinaire begins with the general and human and moves towards the specific and personal. Seeking first to expose some of the myth-related forms which underlie man's experience of the twentieth-century world, he transposes an entire category of mythical figures through manifestations of the new. Overlaying the eternal and the temporal, he reconciles tradition and the modern and consecrates the industrial myth.²⁴ The fatal power exercised by the homonymic "sirène" in "Zone" is linked to the ritual implicit in every myth -

Les directeurs les ouvriers et les belles sténo-dactylo-
graphes
Du lundi matin au samedi soir quatre fois par jour y
passent
Le matin par trois fois la sirène y gémit

(lines 17-19)

- and evokes the inevitability of man's submission to a higher, inhuman power. In the same way, the factory bell is a ferocious new Cerberus and a symbol for the dehumanising order to which man submits on entering the brutal world of the machine

Une cloche rageuse y aboie vers midi

(line 20)²⁵

The question of creative climate and Apollinaire's receptiveness to experimentation in aesthetics at a broader level justifies some digression at this point.

In seeking to situate Apollinaire's poetry in relation to contemporary trends, we can focus our attention on two major currents of influence; firstly, a more broadly-based tendency which, taking in work as diverse as that of Whitman, Verhaeren and Stuart Merrill, produces a vein of poetry that is both receptive to the vibrancy of the new world and expressive of the eternally human; the second current of influence is, by definition, more strictly programmatic and relates to the diffusion of Futurist theory and the application of some of its central concepts. However, far from espousing the tenets of Marinetti, Apollinaire adopts an ambiguous position vis-à-vis the Futurist ethos. If his poetry communicates the intensity of the new, its energy, colour

and rhythm, he appears to reject the absolutism of Futurist dogma, countering their claims for industry as the supreme human achievement with pessimistic evocations of misery and alienation -

Te souviens-tu du long orphelinat des gares
Nous traversâmes des villes qui tout le jour tournaient
Et vomissaient la nuit le soleil des journées

("Le Voyageur", lines 18-20)

Thus, Apollinaire alternates what is at times an undeniable celebration of the new ("J'ai vu ce matin une jolie rue dont j'ai oublié le nom / Neuve et propre du soleil elle était le clairon" - "Zone", lines 15-16), with a more equivocal vision of things. Indeed, in the context of a mock glorification of the new in "Zone", the poet's imagery and humour are sharpened by the cutting edge of the irony and cynicism that develop in the absence of spiritual fulfilment.

Ici même les automobiles ont l'air d'être anciennes
La religion seule est restée toute neuve la religion
Est restée simple comme les hangars de Port-Aviation

Seul en Europe tu n'es pas antique ô Christianisme
L'Européen le plus moderne c'est vous Pape Pie X

(lines 4-8)

Un soir je descendis dans une auberge triste
Au près de Luxembourg
Dans le fond de la salle il s'envolait un Christ

("Le Voyageur", lines 11-13)

Whether Apollinaire is in fact launching a critique of Futurism is difficult to assess; however, his tendency to exploit a thematics similar to that of the Futurists and to inject it with irony would seem to indicate a reluctance vis-à-vis a movement with which his name is often linked. This reaffirms his status as an independent.

Our main preoccupation resides less in the application of ideology to aesthetics than in the poetic techniques employed in the elaboration of what is a unique, highly personal mythology. Expanding, then, upon our introductory remarks about the achievement of poetic effects, we can advance that the overlaying of forms derived from an exploration of the essential baggage of the new, together with the resurrection of figures from a universal cultural fund (myth, legend, history), produces a clash of orders (abstract/concrete, sacred/profane, pastoral/urban). This gives rise to a series of bazooka-images that exploit the incompatibility of semantic fields and extend Apollinaire's ironic reflection on the impossibility of any enduring reconciliation of old and new -

Bergère ô tour Eiffel le troupeau des ponts bèle
ce matin
("Zone", line 2)

Des troupes d'autobus mugissants près de toi roulent
("Zone", line 72)

Sonneries électriques des gares chant des moissonneuses
Traîneau d'un boucher régiment des rues sans nombre
Cavalerie des ponts nuits livides de l'alcool

("Le Voyageur", lines 27-29)

It is this continued experimentation with language (the possible combinations of registers and levels of discourse) and with techniques of semantic and structural dislocation that defines the contribution of "Zone" and "Le Voyageur" to the modernism of Apollinaire's poetry.

The penetration of external reality coincides with the exploration of subjective experience and so whilst the empirical and personal originate as separate dimensions, the tendency for reality to become personalised and for the subjective dimension to be amplified and personal feeling heightened by contact with reality, implies a reciprocal action, the effect of which is continually to blur distinctions between cognitive experience (observation, perception, knowledge) and emotional experience (sentiment, nostalgia). The continuous interaction which the co-presence of these two dimensions engenders takes the form of a series of exchanges between Subject and reality. This engages a two-way action : first, a constant effort at externalisation enables the Subject to project and fix his anguish on some sign external to the Self whereupon reality, now invested with deeper personal significance, confirms or contradicts subjective feeling and, as it throws back reflections of the Subject, participates in the continuous remaking of the Self-image. The second process is effectively a reversal of the first and merits special attention since it only rarely gives rise to poetic expression as in "Zone"

where Apollinaire conveys the notion of a participating reality through the key image of the watching windows ("et toi que les fenêtres observent" - line 9). This image delivers reality of its neutrality, makes it a witness to the Subject's self-searching and accords it the power to provoke specific emotional reactions (guilt, shame), and therefore to determine action ("la honte te retient / D'entrer dans une église et de t'y confesser ce matin" - lines 9-10). Thus, by means of a single image, Apollinaire focuses on the constant mediation between Subject and external reality, emphasising the impact of perceptions of the outside world upon personal experience.

If the interaction between Subject and reality results in a confirmation of the Subject's self-image and a corresponding reinforcement of emotional experience, there is an opposing tendency whereby reality contradicts this self-image. In the following quotation from "Zone" we register the discrepancy between the Subject's weariness and the brightness of the new world -

A la fin tu es las de ce monde ancien
(...)
Tu lis les prospectus les catalogues les affiches
qui chantant tout haut

(lines 1 and 11)

This establishes a variable relationship of complicity and conflict, of correspondence and difference between the Subject's experience and the images which reality projects back. The image of the watching windows is thus particularly pertinent. It underlines the influence of perceptions of the real world in

shaping subjective experience and demonstrates how confrontation with reality intensifies or contradicts this experience, but is never indifferent to it.

Most sequences, however, expose the process of externalisation (with the Subject at the origin of the impulse) and the constant projection of subjective feelings upon reality. This frequently involves the transfer of identity from Self to a selected Other through whom the Subject can relive and ultimately exorcise his anguish. It is through the exploration of marginal life - that is, through the more broadly human dimension of these poems - that the poet identifies a substitute victim. The naming of this victim is the preliminary stage in a process which permits a transfer of identity from Subject to Other and its confirmation or denial through this Other.

This transfer frequently identifies Woman as the source of suffering, whether in the role of victim ("J'ai une pitié immense pour les coutures de son ventre" - line 142) or agent ("Toutes même la plus laide a fait souffrir son amant" - line 139), or indeed in some combination of both. Thus, personified as the modern harpy, Woman inspires fear and revulsion and, at the same time, exudes a fatal charm -

La nuit s'éloigne ainsi qu'une belle Métique
C'est Ferdine la fausse ou Léa l'attentive

(lines 146-147)

Whilst the transfer from Subject to Other and from masculine to feminine values implies a displacement across the horizontal axis, it also involves a displacement the length of the vertical axis. This reflects oscillations between lower and higher modes of representation, as well as between concrete and abstract realities: thus, in "Zone", the vision of the Mater Dolorosa is glimpsed in the context of a temporary departure from the physical -

C'est le fils pâle et vermeil de la douloureuse mère

(line 35)

This process frequently operates in reverse and the experience of emotional pain is substituted by signs of physical suffering: thus, love effectively becomes the "maladie honteuse" (line 86) and the theme of suffering, personified by the image of Woman Violated, is represented by as many signs ("les femmes sont ensanglantées" (line 81), "Elles restent assises exsangues" (line 134), "Ses mains que je n'avais pas vues sont dures et gercées" (line 141)). Further evidence of the synecdochic reconstruction of subjective experience, these signs, reassembled, produce a total image of Love's violation. In this way any dispersal of effects that might arise from the continuous process of substitution and transfer is countered as reality registers the multiple signs of the Subject's despair, reverses the process, throwing back as many corresponding signals, and becomes a total reflection of the Subject's profound pessimism.

Our exploration of the processes of externalisation that permit the Subject to project his anguish upon reality is all the

more essential insofar as the prevalence of references to the real world tends to confirm the importance of the low mimetic mode. Yet, as our findings have shown, the representation of objective reality is at all times secondary to the exploration of a deeper subjective reality which, as it inclines ever more to values of despair and desolation, gives rise to a description of total alienation: thus, the city is identified as an emotional, physical and spiritual Waste Land, an image central to the modernist topos -

C

Tu es debout devant le zinc d'un bar crapuleux
Tu prends un café à deux sous parmi les malheureux

("Zone", lines 135-136)

Tu marches vers Auteuil tu veux aller chez toi à pied
Dormir parmi tes fétiches d'Océanie et de Guinée
Ils sont des Christ d'une autre forme et d'une autre
croyance
Ce sont les Christ inférieurs des obscures espérances

("Zone", lines 150-153)

In opposition to the painful confrontation with memory that forces the Subject to relive the experience of an existential hell in "Le Voyageur" and to mourn lost innocence and faith in "Zone", there develops a purer, more abstract sequence in each work. This constitutes a significant digression as narrative is suddenly transposed and a new order of reflection engaged. In "Le Voyageur" this takes the form of a sombre, dream-like sequence and involves the exploration of a deeper current of subjective experience, whereas in "Zone" an imaginative excursion gives rise to an extended aerial fantasy.

Whilst the vision of human distress and the oppressive atmosphere of the "Voyageur" passage contrasts with the luminosity and openness of the aerial fantasy of "Zone", the sequences are linked by affinities of creative intention. In particular, both passages demonstrate the resistance of the modernist text to any total integration of its constituent parts and to attempts to reduce it to an easily accessible message. At the same time, each text exposes a mythic dimension in writing whereby personal experience acquires universality. Compared with "Zone", "Le Voyageur" has been largely overlooked by critics, yet the strangeness of this dark dream sequence has a disquieting effect on the reader -

Les cyprès projetaient sous la lune leurs ombres
J'écoutais cette nuit au déclin de l'été
Un oiseau langoureux et toujours irrité
Et le bruit éternel d'un fleuve large et sombre

Mais tandis que mourants roulaient vers l'estuaire
Tous les regards tous les regards de tous les yeux
Les bords étaient déserts herbus silencieux
Et la montagne à l'autre rive était très claire

Alors sans bruit sans qu'on pût voir rien de vivant
Contre le mont passèrent des ombres vivaces
De profil ou soudain tournant leurs vagues faces
Et tenant l'ombre de leurs lances en avant

Les ombres contre le mont perpendiculaire
Grandissaient ou parfois s'abaissaient brusquement
Et ces ombres barbues pleuraient humainement
En glissant pas à pas sur la montagne claire

(lines 32-47)

If the tumult of the city is forgotten and the immediacy of its impact on the emotions tempered by the passage of time, the

consciousness remains troubled, registers interference ("Un oiseau (...) toujours irrité") and this triggers off the exploration of a more profound subjective experience. With the contingency of time suspended and ordinary time-space categories replaced by an archaic order, the latent fears, which are partially uncovered as the experience of personal anguish intensifies over the course of the imaginary journey, now surface in a number of representative forms.

The mythic sequence explores a landscape representative of the themes of time, death and memory, exposing a series of archetypes which relate to the human condition: thus, the earlier image of fraternity ("vous mes compagnons") is transposed by the vision of human shadows labouring on the mountain-side. This is a symbol of the eternal human struggle: the "montagne claire" represents light (and enlightenment) and inspires a quest for self-knowledge that ends only in an expression of anguish and an acceptance of the inevitable as each shadow, having grown, is suddenly cut down and replaced in the context of a mythic transposition of the death of one brother and the survival of the other ("Le plus jeune en mourant tomba sur le côté" - line 25). This image allows us to gain a better understanding of the operation of myth for here personal anecdote is amplified and the vision of the death of the Self correspondingly enlarged to produce an image of the universality of death.

Death is the ultimate truth to which every quest endeavour leads: a consciousness of the irresistible forces that work against the quest for eternity gives rise to the image of a river, now freed from its urban context, which becomes the universal

river whose current is a sign of the irrevocable and a symbol for the ineluctable cause which drives fate.

Whilst some of the remarks we can make about the "Voyageur" passage are equally valid for the "Zone" sequence, it is the singularity of the aerial fantasy, its imaginative virtuosity and spectacular quality that has retained critical attention and inspired a number of commentaries.

Standing out in stark contrast against personal anecdote, the aerial sequence is an example of highly descriptive writing in which Apollinaire pursues the esoteric (as well as the exotic), assembling figures drawn from the realms of myth, legend, history, philosophy and religion. They are representative of human desire in all its forms, desire for enlightenment, transcendence and knowledge of the absolute -

Les anges voltigent autour du joli voltigeur
Icare Enoch Elie Apollonius de Thyane
Flottent autour du premier aéroplane

(lines 48-50)

Apollinaire binds spiritual aspiration to the desire for abstraction in the allegorical ascension of the twentieth century: the "premier aéroplane" is an emblem of the new era, a universal symbol of peace for the pre-war Apollinaire.²⁶ More than this it is the manifestation of myth's realisation for here the obsessive Icarus metaphor is subject once more to radical transformation.²⁷

In terms of the overall structure of the text, the incorporation of the flying fantasy and the projection of an axis of escape create a primary opposition between the hell of personal experience and the paradise of the Subject's redemption, access to which is the object of impossible desire. The sequence is equally significant to the extent that it exposes the displacement which occurs when myth is moved in the direction of a human experience to which it bears no relevance. Myth inevitably merges with dream, appropriates its unreality ("nos rêves sont aussi irréels") and becomes the vehicle for human aspirations incompatible with the reality of subjective experience. The effect of this is to reinforce incongruity and sharpen irony: this is rendered by a series of juxtapositions in which the material and banal dominate, trivialising the spiritual -

C'est le Christ qui monte au ciel mieux que les aviateurs
Il détient le record du monde pour la hauteur

(lines 40-41)

The dream sequence provides a means for the sublimation of pain, the pursuit of irony effectively obstructing the sounding of the depths of personal feeling. By the same token it interrupts the exploration of subjective experience that is triggered by a memory of childhood piety ("Voilà la jeune rue et tu n'es encore qu'un petit enfant" - line 25) and subsequently developed through the evocation of the adult man's anguish and mal de vivre ("Maintenant tu marches dans Paris tout seul parmi la foule" - line 71). This formalises the irremediable split between time past and time present, and reaffirms the role of techniques of dislocation in structuring the textual reality.

At this stage we can turn from examining the impact of the aerial sequence in its immediate context to considering the function of this passage within the overall text.

We noted that the reaffirmation of confidence in personal lyricism coincides in "Zone" with a reflection on the relevance of universal myth that is prompted by the opening revelation "A la fin tu es las de ce monde ancien". This implies a calling into question of the entire cultural code, the subsequent clarification "Tu en as assez de vivre dans l'antiquité grecque et romaine" indicating a resolve to break free of the classical mould as an initial stage in the transition from collective mythology to personal myth. The flying sequence serves as a confrontation with collective myth: here, the poet scatters its representatives across the sky and symbolically brings down the heaven-bound plane transporting the once-sacrosanct images of pre-Christian and Christian heroes with whom the Subject fails to identify. Anticipated to some extent by the initial association of religion and aircraft hangars (lines 5-6), the key image of the plane is now invested with irony for an awareness of the impossibility of reaching any permanent reconciliation of mythical and personal leads to the explosion of the ensemble of classical and Christian myths, an act which prefigures the ultimate destruction of the solar myth ("Adieu Adieu / Soleil cou coupé").

The déposing of universal myth en bloc in favour of the personal represents a rejection of humanist classicism, religion and the old world (of which there remain only inferior substitute

images - "fétiches"). This marks a move away from obscurantism that is spatially represented by the descent from dream into a void of human despair. The return to the human coincides with a naturalisation in writing that is signalled here by the re-emergence of the second person - "Maintenant tu marches dans Paris tout seul parmi la foule". This indicates a structural readjustment and a return to the world of the reader that confirms the participation of the reader in the making of a personal mythology, independent of collective myth.

The trajectory through the textual reality favours the exploration of subjective experience, the interaction of memory and the imagination reconciling tendencies towards introspection and externalisation. "Zone" and "Le Voyageur" represent a more advanced stage in the quest for identity and the full extent of this is appreciated when we compare these poems with "Cortège", a key text of the intermediate 1909-1911 period.

In "Cortège" Apollinaire reconstructs the search for Self by assembling fragments dispersed across imaginary space, the application of a kind of primitive papier collé technique producing a composite identity that is humanised yet impersonal, total yet fractured: the textual effect is aptly described by the metaphor of mosaic. It is by reversing this process that Apollinaire gives a more mature, more profound expression to the search for identity in "Zone" and "Le Voyageur". Whereas in the 1909 work the search for identity produces a fragmented image, in "Zone" and "Le Voyageur" fragmentation occurs at the level of the Subject's experience of reality and from these fragments emerges a total,

coherent and essentially dynamic image of Self. Thus, the mosaic metaphor is notionally replaced in 1912 by the image of a continuous tableau, the infinite canvas of the poetic text across which every metamorphosis is realised -

Les étincelles de ton rire dorent le fond de ta vie
C'est un tableau pendu dans un sombre musée
Et quelquefois tu vas le regarder de près

("Zone", lines 78-80)

In this chapter our aim has been to align "Le Voyageur" and "Zone" as poems central to the development of Apollinaire's poetics. In seeking to relate these poems in terms of the more concerted modernist initiative of the post-1909 phase, we have focused on "Le Voyageur" as a significant, and much neglected, prototype for "Zone". Poised between Symbolism and Modernism, "Le Voyageur" exposes, in a direct and highly effective way, the conflicts that Apollinaire faces at every stage in his composition. If "Le Voyageur" prefigures the formal experiment of 1912-1914 at the level of the dislocation of the poem's surface and the reordering of textual space, it reaffirms ties to the past in the form of a Symbolist-inspired exploration of the depths of consciousness. Like "Zone", which combines a more radical treatment of the poem's structure with a modernist transformation of the traditional quest model, "Le Voyageur" confirms our view that the development of Apollinaire's art is more complex than can be accounted for by a theory of shifts or sudden changements de front.

As we turn from "Le Voyageur" and "Zone" to examine the highly experimental "Ondes" phase, a study of the continuity and development of Apollinaire's poetry across the Alcools / Calligrammes divide leads us to examine the complex response Apollinaire offers as a modernist seeking to reconcile more radical technical innovation with an enduring commitment to lyric expression.

END-NOTES

1. Whilst there is agreement as to the approximate date of composition of "Zone" (summer 1912), that of "Le Voyageur" is less easily determined: according to Ph. Renaud the poem dates from around 1912 (p. 89); S.I. Lockerbie affirms that "Le Voyageur" was published in September 1912 and was probably composed shortly before (The Art of Criticism, p. 228 - see note 4).
2. Followers of the changement de front theory (launched by Jules Romains in 1923) relate this "change" to Apollinaire's meeting with Blaise Cendrars (see R. Goffin, Entrer en Poésie). The opponents of this view of the poet's evolution are aligned with M. Décaudin who - in the words of M. Poupon (Apollinaire et Cendrars) - "réduit à peu de choses le changement de front d'un Apollinaire qui anticipe souvent des années à l'avance sur ses innovations les plus voyantes." (p. 5).
3. M. Décaudin, Apollinaire Seminar, Ecole Normale Supérieure des Jeunes Filles, 10 November 1984.
4. Cl. Morhange-Bégué, "A propos du "Voyageur": Quelques Directions Stylistiques de Lecture" in GA 10 (RLM 1971); S.I. Lockerbie, "Alcools - 'Le Voyageur'" in The Art of Criticism: Essays in French Literary Analysis (ed. P.H. Nurse).
5. Ph. Renaud, p. 96.
6. See pages 281-282 of our discussion.
7. Apollinaire implicitly rejects the notion of a poetic leap by favouring the imagery of continuity: in "Les Fiançailles", for example, the reference to the long sleep establishes an analogy between creative rhythm and the natural cycle of sleeping and waking, thus suggesting that the creative process is continuous through periods of apparent dormancy.
8. Ph. Renaud, p. 93.
9. S.I. Lockerbie, p. 229.
10. See our analysis of "Cortège", pages 316-323.

11. S.I. Lockerbie, p. 238.
12. Ph. Renaud, p. 96.
13. See our study of the poetry of 1908, particularly pages 292-302.
14. T. Hermans, The Structure of Modernist Poetry, p. 71.
15. Cubist art is conceptually closer to the metonymic mode than to the metaphorical for it recreates the object in terms of the ordering of a set of synecdoches: it is thus on the basis of the compatability of techniques rather than of imitation that an analogy between poetry and the plastic arts can be made.
16. Cl. Morhange-Bégué, pp. 71-75.
17. Such criticism might be levelled at F. Carmody for his "Cubist" interpretation of Apollinaire's poetry. See "L'Esthétique de l'Esprit Nouveau" in Le Flâneur des Deux Rives, nos. 7-8, Sept.-Dec. 1955.
18. An application of the process of semantic substitution is proposed in the opening passage of "Poème lu au Mariage d'André Salmon" where the sign (bunting, flags) is run up against a number of possible values ("les riches vêtements des pauvres", "la pudeur démocratique", "la liberté en honneur"). See pages 318-319 of our study of the 1909 works.
19. H. Meschonnic in "Apollinaire Illuminé au Milieu d'Ombres", Europe, Nov.-Dec. 1966.
20. N. Frye, p. 158.
21. Thomas Mann discusses the concepts of narrative time (the duration of narration), imaginary time (time represented by the narrative) and actual time (the contingency of real time upon creation), in The Magic Mountain, Penguin Modern Classics, pp. 541-542.
22. P. Pia underlines the polysemy of "zone". It is both a reference to the physical world (the poor quarters at the city boundaries; a frontier region of the Jura (the reference to Saint-Claude has a localising function in this

respect)) and a metaphor for the abstract concepts of memory, imagination and poetic space. See "A Propos de 'Zone'" in GA 2 (RLM 1963).

23. Particularly illuminating are studies of the poetry of "Ondes" by T. Hermans in The Structure of Modernist Poetry and S.I. Lockerie in "Le Rôle de l'Imagination dans Calligrammes" in GA 5 and 6 (RLM 1966 and 1967).
24. The mythicisation of the industrial is discussed in relation to the poems of 1909. See pages 330-336.
25. The vision of the new Cerberus reminds us of the Cyclops - taverns in "Marizibill" ("brasseries borgnes").
26. Apollinaire celebrates aviation in an article on Nadar in La Démocratie Sociale, however, the full weight of irony is only felt by the reader who has the benefit of a retrospective view of the use of planes for military purposes after 1914. See Caizergues, pages 69-71.
27. The Icarus myth is the subject of an extensive discussion in our study of the works of 1917. See pages 157-159, 180-188.

CHAPTER FIVE

New Horizons and Bold Adventures:
the poetry of 1912-1914

That "Ondes" has retained much of its newness and surprise quality testifies to the boldness of Apollinaire's post-"Zone" initiative. Whilst the exploration of an essentially cosmopolitan subject-matter guarantees the modernness of "Ondes" and the directness and immediacy of its appeal, a high level of semantic accessibility contrasts with the complexities of the formal experiment. The productive, if conflictual, relationship of form and content engaged in these poems exposes the reader to the complexities and contradictions of modernist writing in what is a highly innovative phase of Apollinaire's composition. An increase in interest in this area of Apollinaire's poetics is confirmed by a small but growing number of highly perceptive studies which explore issues first raised by the work of Ph. Renaud and S.I. Lockerbie.¹ In particular, the structural analysis undertaken by Theo Hermans in The Structure of Modernist Poetry will provide a valuable point of reference for our own discussion.

Whilst our aim in the present chapter is to work towards a description of "Ondes" that will take into account the uniqueness of its composition (in particular, the revitalisation of language, the reordering of textual space and the pursuit of an aesthetics of surprise), the study of continuity leads us initially to consider the 1912-1914 poetics in the wider context of the development of Apollinaire's art across the Alcools / Calligrammes divide.

In seeking to situate this sequence of poems within the corpus, the major critics appear to take their cue from Apollinaire whose declared regret at not being able to sustain the

"new" art so startlingly represented by "Les Fenêtres" gives a measure of legitimacy to the idea that "Ondes" is a temporary excursion, a new departure that opens up an audacious phase of experimentation, and retains only a tenuous link with the poetry of Alcools.² If Ph. Renaud reaches a more balanced conclusion on this question, insisting that whilst there is continuity between the two collections, the poetry of "Ondes" cannot be found in embryonic form in Alcools, but exists in its own right as part of the unique initiative which is Calligrammes, the same is not true of all critics.³ Indeed, the implicit refusal of many scholars to acknowledge the continuity "Ondes" represents within the evolution of an overall aesthetics raises a number of issues which will be discussed in the present study. Our interest lies in the possibility of demonstrating a permanency of attitudes across Apollinaire's writing based on the premise that any single text or sequence of texts is the product of the sustained development of a poetics and is, to a greater or lesser extent, anticipated by the works of the previous phase. The conflict which arises when two such perspectives are aligned is reflected in the contradictions explored in "Liens", the opening poem of "Ondes".

Apollinaire's intention in placing "Liens" at the head of "Ondes" reinforced by the use of italic typeface (an exception in the non-iconic poems of Calligrammes) relates to a desire to propose a "preface-poem" (the term is Renaud's) to the reader as he embarks upon the adventure of "Ondes". However, far from laying out a confident new programme, "Liens" exposes the uncertainty of the poet faced with two conflicting sets of pressures: on the one hand, the desire to embrace the new and be resolutely modern, and on the other, an inability to break off

ties to the past and to the poetry of intense personal feeling. Expressing this conflict in terms of the opposition between the senses and sentiment, between contingency in the world and the transcendent power of feeling, Apollinaire combines a poignant evocation of memory and yearning with the description of a tumultuous modern world, daunting but no less compelling. The poem reflects the conflict which arises as the modern consciousness registers the external threat (represented here by physical links which are manifestations of the dehumanising power of technology) and forms of inner resistance that have a profoundly personal source ("souvenir", "désir", "regret", "larmes"). In the first half of the poem it is the threat which prevails. Here, the sense of anguish felt by man as he confronts the new order inspires an apocalyptic vision of traumatic birth and violent death, ellipsis increasing the impact of the double image of the umbilical cord and hangman's rope -

Cordes faites de cris

Sons de cloches à travers l'Europe
Siècles pendus

(lines 1-3)

However, this sense of alienation, symptomatic of universal dehumanisation, is to some extent countered by the thoughts of a collective response and a symbolic resistance to the new -

Rails qui ligotez les nations
Nous ne sommes que deux ou trois hommes
Libres de tous liens
Donnons-nous la main

(lines 4-7)

If the oppositions old/new, humanistic/technological, intimate/universal are very deliberately exploited throughout, the dialectic breaks down at the point where the continuity of things is perceived. Here, the modernist dilemma is confronted in its complexity and the nature of conflict more fully exposed as the vision of the enduring constraint of enforced links is set against the dream of harmony and light -

Violente pluie qui peigne les fumées
Cordes
Cordes tissées
Câbles sous-marins
Tours de Babel changées en ponts
Araignées-Pontifes
Tous les amoureux qu'un seul lien a liés

D'autres liens plus ténus
Blancs rayons de lumière
Cordes et Concorde

(lines 8-17)

If invention imposes a new order, one that overthrows the old, suspending time past ("Siècles pendus") and abolishing history, salvation lies in continuity. The assault of the modern may be resisted at once by some form of concerted action (the appeal to collective sentiment in "Liens" echoes the call to the privileged few, "ceux qui sont fondés en poésie", in "Poème lu au Mariage d'André Salmon") and by the reaffirmation of a personal past, neither response excluding a receptiveness to the immediacy and directness of contact with reality: this is the conclusion to which "Liens" tends -

J'écris seulement pour vous exalter
O sens ô sens chéris
Ennemis du souvenir
Ennemis du désir

Ennemis du regret
Ennemis des larmes
Ennemis de tout ce que j'aime encore

(lines 18-24)

Here the text moves beyond the confines of a dialectical reading to engage a more complex discussion in which conflicts are reviewed but never brought to a point of resolution. As an intimation of the complexity which underlies the "Ondes" sequence, "Liens" resembles less a programme or manifesto than a complex and elliptical meditation on modernism that turns around a nucleus of opposing forces.

The title "Liens" is a major key to our understanding of the text for it pursues the notion of communication suggested by "Ondes", an enigmatic signifier which evokes at once the unremitting waves of ideas which sweep across the modernist consciousness, and, within the new radiophonic context, the wavelengths that carry an unending series of autonomous sound-signals (there is moreover a move from the lexicalisation of this idea to its "visualisation" in "Lettre-Océan" and an iconic form that mimes communication). However, if "Liens" is presented as a prologue to the dramatisation of a radically new creative experience in "Ondes", the surfacing of tensions and the acceptance of a situation of irreducible conflict do much to temper this initiative in what ultimately becomes a reaffirmation of links with the past. And so, whereas "Liens" might be expected

to provide the passage into a new phase of experimentation - given the position it occupies and the modernness of its imagery - the notion of transition (in the context of the diachronically perceived readjustments and reorientations that determine the course of modernism) is replaced by that of a continuity defined by the permanency of the discontinuous. Thus, the poetic message is perceived as a series of synchronic shifts and oscillations, the text developing in such a way that no single line of thought can prevail. This exposes the dynamics of writing and allows us to glimpse, at synchronic (textual) level, the fluctuations occurring across the modernist series. Any creative phase is part-negation, part-reaffirmation of a previous phase: this explains why in "Liens" there is no unconditional rejection of the new, merely resistance and, above all, a deeply felt reluctance to assume forces irreconcilable with ties to the past. This confirms our findings in Alcools insofar as the treatment - in this opening poem of "Ondes" - of the very conflicts and tensions which underpin Alcools exposes the permanency of attitudes that links the two collections, unity deriving from the pursuit of a poetics of discontinuity.

The description "discontinuity" may be applied to a given phase of Apollinaire's composition (the synchronic series) and to the range of complexities embraced by Alcools and Calligrammes (the diachronic series). Certainly, there is an attempt to render the notion of discontinuity in formal terms, at the level of presentation, and a comparison of the organisation of Alcools and Calligrammes shows this clearly. The difference lies in the near chronological ordering of the poems of Calligrammes where the major division of the collection is made along historical and

personal lines (the pre-1914 and post-1914 experience). This division is reinforced by the subtitle Poèmes de la Paix et de la Guerre (1913-1916), an indication of context that engages the interaction of history and art. By reversing the priorities underlying the organisation of the earlier collection, foregrounding chronology now instead of seeking to abolish it, Apollinaire appears to endorse the concept of a break at 1912 and this causes perspectives to become distorted. Apollinaire appears to put as great a distance as possible between this new initiative and Alcools, however it is in this very notion of appearance that the key to our understanding lies. If differences in organisation suggest shift and reorientation, the absence of any significant change of course after 1912 means that they effectively only mime dislocation, the continuity of a poetics of the discontinuous prevailing across the pre-1913, post-1913 divide.

Implicit in the organisation of Calligrammes is a desire to impose order by grouping the poems in terms of their chronological association: this explains the ordering of the collection as a succession of chapters. The identification of an approximate chronology based on real time presupposes that sequence divisions are relevant (in the historical sense) as opposed to arbitrary. This leads us to expect some degree of unity at the level of any individual sequence, yet what we are struck by when we begin to describe the structure of "Ondes" is the apparent lack of cohesion. Here, disparities of style and form conflict with the values of complementariness and association implicit in the notion of sequence. Once again the notion of discontinuity is foregrounded.

Differences within this opening chapter of Calligrammes occur at the level of the presentation of the texts: thus, the immediate visual impact of the idéogrammes lyriques highlights the possibilities for experimentation with typographical arrangements which represent a break with conventional forms of organisation. However, as soon as we begin to examine the two main categories - poem and idéogramme - further classifications become necessary. This obliges us to abandon a bilateral approach and take on a matrix of much greater complexity, one which will account for the differences between simple calligramme ("Paysage") and complex calligramme ("Lettre-Océan"), and for the place occupied by "Les Collines" and the distinction which can be made in terms of versification between a major poem in regular stanzas and a sequence dominated by free verse.

The free verse category, which is the focus of our interest here, can be broken down into a number of subgroups. There are poems of varying narrative complexity, poems like "Sur les Prophéties" and "Un Fantôme de Nuées" where the text is a vehicle for the central narrative, and poems like "Le Musicien de Saint-Merry" where writing transcends the narrative function to reveal something of the potential of the text as a self-referential object, thus opening the way to the non-representational poems of "Ondes" ("Arbre", "Les Fenêtres", "Lundi Rue Christine", "A Travers l'Europe").⁴ Within this subgroup (the sign-poems) differences are registered in terms of degree rather than nature and so whilst these poems relate to each other as objects (rather than as vehicles for the expression of an otherness existing beyond the text) a tendency towards greater or less abstraction (in the plastic sense) means that each is plotted at a different point

along an imaginary axis which links the poles of transparency (represented by the "naturalness" of the conversation-poem "Lundi Rue Christine") and opaqueness (represented by the abstract, "plastic" quality of "Les Fenêtres", "Arbre" and "A Travers l'Europe").

Taking the two main groups of poems, the narrative poems ("Un Fantôme de Nuées" and "Le Musicien de Saint-Merry") and what we shall call the anti-narrative or non-representational poems (insofar as "Arbre", "Les Fenêtres" and "A Travers l'Europe" mark a break with the conventions of narration and representation), we note a consolidation of complexity at the level of structure and semantics. There is, generally, a high degree of differentiation between these two groups of poems (in the first group the semantic links are for the most part apparent, the text qualifying as fiction on the grounds of its narrativity, whereas in the second the text exists by and for itself as an abstract picture-poem). However at times distinctions become blurred. For example, in "Lundi Rue Christine", a poem whose structure is fragmented and elliptical, strong thematic associations encourage a tentative reconstruction of the café narrative: the process operates in reverse in "Le Musicien de Saint-Merry" where the unfolding of the quest fiction is suspended by the application of simultaneist techniques and by the resulting interruption of the semantic flow of the poem as it assimilates conversational elements absent from the other main narrative poem, "Un Fantôme de Nuées".

While the composition of "Ondes" favours greater classification based on manifest disparities of presentation and structure, the technical complexity underlying each poem makes it

impossible to maintain rigid boundaries. The same is true at the level of simple association: thus, if "Liens" and "Il Pleut" belong to separate orders within "Ondes", that of free-form poetry and that of the calligramme, their divergence from the dominant typographical mode (roman print) formalises their joint framing function.⁵ In the same way, thematic similarities link a number of compositionally unrelated poems which tend towards meditation and abstraction, poems such as "Un Fantôme de Nuées" and "Le Musicien de Saint-Merry", on the one hand, and "Les Collines", on the other. Here the exploration of time, memory and eternity recalls the themes and tones of Alcools against whose Symbolist-inspired decors the modernism of the non-representational poems of "Ondes" is dramatically foregrounded.

Whilst these remarks give some indication of the complex interrelationship of the poems of "Ondes" and afford a glimpse of the vast potential of this relatively unexplored opening chapter of Calligrammes for a study of Apollinaire's modernism, the cross-corpus basis of our research obliges us to set limits to the scope of our discussion and define a specific area of study within the sequence. Given that the verse-poems are of greater interest in terms of the development of Apollinaire's poetics across the Alcools / Calligrammes divide, the present study will exclude the new departure into idéogrammes lyriques which warrant separate examination as instances of a highly complex relationship of sign, signifier and signified that is sustained by the interplay of semantic and iconic values.

In this chapter our discussion will centre on the groups of poems we identified as "narrative" and "anti-narrative". Focusing

first of all on "Un Fantôme de Nuées" and "Le Musicien de Saint-Merry", we shall work towards a description of the narrative poem that will take into account the significant differences between these texts. This is an aspect neglected by critics who have emphasised textual association at the expense of specificity. We shall follow this with a study of the anti-narrative poems or sign-poems where techniques of fragmentation and dislocation produce a text which is properly discontinuous and which, at least at first sight, appears to defy any attempt to trace a narrative thread or, indeed, to summarise its content (unless something of each line-utterance is rendered). Non-representation is the prevailing mode in these texts and this allows us to differentiate between poems like "Arbre" and "Les Fenêtres" and those of the first group. Various named "Simultanist/Orphist poems" (Hermans), "poèmes-créés" (Lockerbie) or "readymade langagier(s)" (Renaud) - labels which highlight the correspondence between poetry and the plastic arts - these are texts whose interest for critics lies in their value as autonomous, autotelic objects.

The emergence of two apparently contradictory tendencies within "Ondes" indicates a major division at the level of composition and this makes it difficult for us to define with any accuracy what Apollinaire intends by "une esthétique toute neuve". Indeed, faced with two contrasting styles of composition, the reader is tempted into believing that the unity which characterised the 1912 works, "Zone" and "Le Voyageur", has given way to a dialectic with, on the one hand, the deliberate pursuit of narrative and, on the other, a defiant rejection of narrative that gives rise to a radicalisation of techniques of rupture and dispersal. However, in both cases, Alcools establishes the

precedent and Apollinaire's observations on the non-representational poems confirm this -

Pour en venir à mes pièces qui vont des "Fenêtres" à mes poèmes actuels en passant par "Lundi Rue Christine" et les poèmes idéographiques, j'y trouve pour ma part (mais je suis orfèvre) la suite naturelle de mes premiers vers ou du moins de ceux qui sont dans Alcools.⁶

The tendency to favour narrative form and a Symbolist-derived thematic repertory, particularly in "Le Musicien de Saint-Merry" and "Un Fantôme de Nuées", recalls the earliest works of Apollinaire. The pursuit of the quest motif through these poems and the non-representational works ("Et il ne faudrait pas oublier les légendes" we are reminded in "Arbre") leads Ph. Renaud to seek to attach "Ondes" to the medieval tradition through the metaphor of the renewed quest of Lancelot, however our own hypothesis inclines towards the view that the poems of "Ondes" represent both a continuation of the quest theme and its metamorphosis. This is compatible with the notion of continuity in Apollinaire's works, each stage in the development of the aesthetic constituting part-rejection, part-reaffirmation and always transformation of what has gone before. This is demonstrated by the relationship between the 1912 works and those of 1914. "Un Fantôme" and "Le Musicien" confirm the link with "Zone" and "Le Voyageur" in terms of narrative continuity whilst the sign-poems push the technical experiment begun in "Zone" and pursued in the middle sequence of "Le Musicien" to the point of a near total disintegration of the "meaning" of the text. This implicitly strengthens the argument for continuity of writing in the debate over the change of position, "Zone" and "Le Voyageur" remaining key texts for the

very reason that they constitute a significant opening into the poetry of "Ondes".⁷ Leaving aside for the moment the non-representational poems, for they mark a more aesthetically advanced stage in experimentation, we can demonstrate a closer link between the 1912 works and "Un Fantôme" and "Le Musicien" than is immediately apparent. The fragmentation of discourse and reconstruction of narrative that produce "Zone" are fundamental to the composition of "Le Musicien" and "Un Fantôme" where the application of techniques of dislocation is counterbalanced by a preoccupation with coherence.⁸ Here, the action of the processes of fragmentation and reconstruction makes possible a rearrangement of phrases and extended semantic units which are sufficiently contrasted to produce an uneven reading surface and sufficiently cohesive to ensure narrative continuity. This exposes something of the essential paradox underlying Apollinaire's modernism for at the point where these two complementary forces converge, a preoccupation with the need to break up the surface of the poem consistent with the modernist tendency towards dislocation and dispersal is seen to coexist with a desire for reconstruction and the creation of a stabilising framework of reference.

Whilst the pursuit of a poetics of fragmentation and reconstruction allows us to trace a continuous line from "Zone" to "Un Fantôme" and "Le Musicien" and thus make the transition from Alcools to Calligrammes, we have to draw some distinction between "Zone" and these two key works of 1913 in terms of narrative content. Certainly, "Un Fantôme" and "Le Musicien" retain the essential themes of "Zone" (wandering, the personal quest, the desire for transcendence), its context (the city) and tone

(yearning, regret, nostalgia) and this allows some direct parallels to be drawn. However, the earlier poems differ from those of "Ondes" in terms of the treatment of reality: throughout "Zone" (with the exclusion of the flying sequence) and in the first half of "Le Voyageur" personal experience merges with perceptions of the real world whereas in "Un Fantôme" and "Le Musicien" the quest of the central hero is foregrounded against reality, the mystery which unfolds working to obscure the banal and temporal. To interpret this as a rejection of modernity would be to falsify perspectives. It is more accurate to say that the need to be resolutely and outwardly new ceases to be a primary interest at the level of theme by the time we reach "Un Fantôme" and "Le Musicien". This leads to the shelving of the Old/New debate, at least in terms of the very deliberate treatment that it is given in 1912 (we recall how in "Zone" the demands of the new and the irresistible pull of the past are explored through the confrontations faced by the Subject, the opening alexandrine expressing the frustration of one who occupies the no-man's-land (the "zone") between the old world and the new).

The essential distinction that has to be drawn between "Zone" and the later poems concerns the implicit rejection of representation, particularly in "Le Musicien", in favour of derealisation and the exploration of the imagination. There corresponds to this a swing from the concrete to more abstract forms of expression which involve the transposition of traditional elements (particularly those of quest, myth and legend). This reinforces the hermetic nature of the poetic world. However, if this return to a poetics of obscurity and opaqueness marks a break with "Zone" and the immediacy and vitality it offers, if it

represents recapitulation, introducing an element of instability that is at odds with the notion of a coherent, developing aesthetic, the effects of this are tempered as a new link emerges between the 1912 works and those of "Ondes" through "Le Voyageur" and its Symbolist-inspired imagery. Thus, dislocation at one level gives rise to readjustment at another, and, in this way, the permanency of the discontinuous is reaffirmed.

The exploration of a more profound subjective experience, totally distinct from representations that can be made of reality, introduces a major complexity to our study. Whilst there is in the 1913 poems a profound concern for the human, some reworking of the human theme within the new quest context is consistent with the search for other forms anticipated at the end of "Zone".⁹ In particular, the more obvious form of social poetry which surfaces in "Zone" and takes for its subject-matter industrialism, poverty and alienation, is replaced, in "Un Fantôme" and "Le Musicien", by more poetic forms which favour metaphor over metonymy (the dominant mode of realism) and which mark a return to the abstract, transcendental expression explored in the mythic sequence of "Le Voyageur". The introduction of an intermediate text like "Le Voyageur" allows us to make the transition from the poetics of "Zone", which combines the representation of reality and the reconstruction of subjective experience from a series of personal reminiscences, to "Un Fantôme" and "Le Musicien" and the construction, within the quest framework, of a narrative centred upon an imaginary happening (this in itself recalls an earlier phase of composition and such poems as "La Maison des Morts" and "Cortège"). This development indicates a changed preoccupation in the post-"Zone" phase for the trajectory traced in "Un Fantôme"

and "Le Musicien" cuts through "real" time to open up a dimension of the imagination that transcends time and space contingencies. It is here that the discontinuous nature of Apollinaire's modernism is perceived. Whereas in terms of the chronology of "Ondes" the poems "Un Fantôme" and "Le Musicien" mark something of a return to textual continuity and narrative, in aesthetic terms they represent a state which, conceptually, precedes and prefigures the non-representational poem (for example, "Les Fenêtres") by opening the way to greater abstraction at the point where mimesis is suspended and where the notion of the poem as a self-referential object is foregrounded against all references to reality.

If from this preliminary study a number of parallels emerge between "Un Fantôme" and "Le Musicien" that is reflected in the tendency of critics not to differentiate between these works, a fuller comparative study at this stage will allow us to explore intertextual affinity at greater length, whilst taking us some way towards exposing significant differences.¹⁰

The introduction in the opening lines of "Le Musicien" and "Un Fantôme" of a "Je"-addresser whose function is to evoke a personal reminiscence suggests a considerable degree of overlap between the two poems, with both appearing to respond to a similar set of narrative conventions. However, it soon becomes apparent that the texts will develop in different ways and that their response to this convention will vary.

In "Un Fantôme" the narrative is placed under the sign of authenticity. This is made clear at the outset by contextual

indications (space and time boundaries being defined by the confines of a recognisable "real" world) and by a justification of intention -

Comme c'était la veille du quatorze juillet
Vers les quatre heures de l'après-midi
Je descendis dans la rue pour aller voir les saltimbanques
(lines 1-3)

There is, moreover, an insistence upon the continuity of things, the arrival at the semantic destination "saltimbanques" prompting a move from the specific to the general as the addresser passes from a description of the context of the event (which is situated in a recent past) to a reflection on the dying art of street acrobatics. The "disappearance" phenomenon supposedly coincides with the present, the narrative time-space that is shared by the "Je"-addresser and the reader-addressee -

Ces gens qui font des tours en plein air
Commencent à être rares à Paris
Dans ma jeunesse on en voyait beaucoup plus qu'au
 jourd'hui
Ils s'en sont allés presque tous en province
(lines 4-7)

This digression is significant in terms of the pursuit of realism. The reference to the narrator's youth serves to authenticate the personal past through a shared present, the replacement of the Past Historic tense by the passé composé ("Ils s'en sont allés [...] ") confirming the link between past and present. It is also significant in terms of the structuring of time and space within the poem for the introduction of a historical fact (the decline of

the acrobatic art) traces a line of convergence between the fictional world and the external reality in which narration and reception occur. The rejection of a poetic code in favour of a register more immediately associated with prose, combined with attention to incidental detail (which at one point extends to the noting of the crowd's stinginess - lines 46-49) heightens the realist effect in these opening lines, identifying a style defined by principles of observation and denotation.

Turning now to the opening lines of "Le Musicien", we are immediately struck by the significant difference in treatment. Straightaway, Apollinaire introduces a measure of complexity at the level of identity by replacing the voice of the "Je"-observer-narrator of "Un Fantôme" with that of an unspecified "Je"-Poet-Hero who operates both from outside the main narrative, as narrator, and from within, as the solipsist hero at the centre of the legend. This tendency towards mystification is accentuated by the slide into the otherworldly and by the exchange of the banal, human, unspectacular background of "Un Fantôme" for that of an unreal, dehumanised world more immediately identifiable with legend. At the point where the original reference (reality) is obscured, "normal" time and space indications lose their relevance: thus, whilst references to time and place in "Le Musicien" appear directly comparable to those of "Un Fantôme", their presence in fact constitutes a deliberate and rather ironic foregrounding of the realist convention -

Le 21 du mois de mai 1913
Passeur des morts et les mordonnantes mériennes
Des millions de mouches éventaient une splendeur

Quand un homme sans yeux sans nez et sans oreilles
Quittant le Sébasto entra dans la rue Aubry-le-Boucher

(lines 8-12)

The relationship between "Le Musicien" and "Un Fantôme" is characterised by differences of intention and effect. Whereas in "Un Fantôme" the assimilation of elements derived from a realist model has a naturalising effect, in "Le Musicien" their introduction in the midst of an evocation of the otherworldly constitutes a typically modernist disruption. The incongruousness of the juxtaposition of the unreal vision of the faceless young man and precise indications to time and space highlights the arbitrary nature of conventions of realist narration. Thus, the basis of an opposition between these works emerges in terms of the reaffirmation of the narrative tradition in "Un Fantôme" and an implicit criticism of the same tradition in "Le Musicien".

The distinctly medieval atmosphere of the opening passage of "Le Musicien" recalls something of Apollinaire's earlier works, allowing us to glimpse once more the world of the Symbolist-inspired poems. The strange procession of musicians and followers - itself anticipated by the reference to a gathering of creatures beyond the limits of the known world (lines 1-4) - brings to mind visions of L'Enchanteur Pourrissant and the no less mysterious procession central to "Cortège", of which there is an intertextual echo in "Cortèges ô cortèges" (line 57). The themes of shared hope, struggle and a sense of community are touched upon in "Le Musicien" where the expression of the joy of eternal wandering reaffirms the desire for self-realisation through self-abnegation,

and justifies, at the level of the continuing creative search, Ph. Renaud's selection of the quest of a modern-day Lancelot as a metaphor for "Ondes" -

J'ai enfin le droit de saluer des êtres que je ne connais
pas

Ils passent devant moi et s'accumulent au loin
Tandis que tout ce que j'en vois m'est inconnu
Et leur espoir n'est pas moins fort que le mien

(lines 1-4)¹¹

It is nevertheless clear from the opening declaration that the quest concept is undergoing some redefinition for if the Hero has acquired knowledge and self-knowledge, he now seeks to make the transition from the Known ("ce monde", "les autres astres") to the Unknown ("hors de ce monde et des astres"). It is this desire to go beyond all that is familiar, identifiable and indeed comprehensible, to the limits of reason itself, that inspires the exploration of myth. As we shall see the introduction of the unknown and the unreal coincides with mystification at the level of narration.

Retaining for the moment the idea that there is a split between the discourse of the Poet-Hero (lines 1-7) and the presentation of the main narrative by the "Je"-witness-narrator (the break at line 4 does much to convey this), the opening lines would seem to indicate a reversal of normal order and a break with the convention of story-telling. Above all, the force of the introductory "J'ai enfin le droit de saluer des êtres que je ne connais pas" gives the impression that a destination has been reached, implying that the quest pre-exists the text and is indeed

concluded by it. This sense of an ending binds the active mode to the poetic function, the opening of the poem marking the arrival, the point at which the Hero emerges from the trial like the legendary quester and joins with the Poet. Through the "Je"-addresser, Apollinaire foregrounds narration (the song being the vehicle for narrative) against narrative (the exploits which are "sung") and thus indirectly reinstates a convention of troubadour poetry -

Je ne chante pas ce monde ni les autres astres
Je chante toutes les possibilités de moi-même hors de ce
monde et des astres
Je chante la joie d'errer et le plaisir d'en mourir

(lines 5-7)

Here, the "Je"-addresser defines his present function and the scope of a project that will lead to the collapsing of the identities of narrator and musician at line 17, this being anticipated by the implicit involvement of the Poet in the exploits of which he sings. Already, the effect of these lines is to attenuate the opposition between the Poet-Hero and the unknown others evoked in the opening line of the poem. The conjoining of the identities of Poet ("Je chante [...] ") and Hero (" [...] les possibilités de moi-même [...] ") precedes a phase of almost total non-differentiation at the point where the song, which the addresser at line 17 claims to have composed and which he now reproduces through narrative, suddenly becomes the object of a mysterious accompaniment within the world of the narrative -

Il jouait de la flûte et la musique dirigeait ses pas
Il s'arrêta au coin de la rue Saint-Martin

Jouant l'air que je chante et que j'ai inventé

(lines 15-17)

Here, some imperceptible transfer takes place causing the fates of the narrator and the unnamed musician to merge, reality and the unreal to coincide and the initial polarities - Self/Other, narration/narrative - to be abolished. No longer does the narrator pull the strings of fiction from the outside, now he is bound to the laws of the mythic world. Here the processes of mystification and clarification are seen to conjoin. Whilst the nature of the association between narrator and musician remains obscure, the effect of abolishing or at least suspending the differences between Self and Other is to open up a whole series of correspondences between narration (the act constantly renewed within the time-space [present] shared by narrator and reader) and narrative (identified by the use of past tenses, particularly the Past Historic and the Imperfect). Moreover, this allows us to link the opening sequence to the main narrative as a kind of prologue, the allusion to "des êtres que je ne connais pas" - reinforced by "tout ce que j'en vois m'est inconnu" - anticipating the personification of the Unknown through the ghostly musician. In the same way the theme of self-abnegation ("le plaisir d'en mourir") is pursued through the musician ("Il s'en allait indifférent jouant son air" - line 30) and ultimately extended to the women ("Toutes toutes y entrèrent sans regarder derrière elles / Sans regretter ce qu'elles ont laissé" - lines 83-84).

If we compare the texts we find that in "Le Musicien" there emerges a highly complex, but nevertheless flexible system, the structuring of the poem in terms of a series of permutations and

ambiguities being the hallmark of its modernism, whereas in "Un Fantôme" there operates a dialectic defined by the presence of a mythic spirit and the impossibility of capturing this. The texts require to be considered in terms of this essential difference.

In "Un Fantôme" the constant shifting between the context of narration and fleeting visions of the mythic indicates a high degree of differentiation between representations that can be made of reality (naturalism, realism) and the intimation of otherness (surnaturalisme). And so, whilst the imagination operates a series of transfigurations of the everyday scene through images which, at times, approach the surreal (as in the apocalyptic vision of the acrobatic feat in lines 14-15 - "Villes de Belgique soulevées à bras tendu par un ouvrier russe de Longwy / Haltères noirs et creux qui ont pour tige un fleuve figé"), continuous processes of shift and readjustment block out reality only to reintroduce it and nominally bind "Un Fantôme" to the art of representation. This is demonstrated by the tendency of the poet to respect a logical order of events and reproduce a naturalistic chronology: the context (lines 1-10); the immediate scene (lines 11-21); the presentation of the participants (lines 22-45); a description of the preliminaries (lines 46-50); the central sequence (lines 51-75), shot with glimpses of the surnaturel that contain the promise of eternity; the conclusion and the point at which the heightening of desire gives way to a sense of loss and hopelessness (lines 76-77).

"Un Fantôme" is founded on the absolute differences between the mythic and the physical worlds, and between timelessness and contingency. These differences, if not abolished, are at least

obscured in "Le Musicien" at the point where narration (the conscious act of re-creation) coincides with narrative (the product of this act) and the boundary markers of the illusion disappear from view. Seen now in the light of our remarks on "Un Fantôme", the introduction of the enigmatic line "Jouant l'air que je chante et que j'ai inventé" in "Le Musicien" has the effect of removing the stabilising framework that is provided by the context of narration, and of neutralising the realism of presentation. Thus, in "Le Musicien" (and this is the major difference with "Un Fantôme") the status of the narrator as an independent, external observer is compromised, the description of an unreal happening opening into a dream in which the desire of the Self is projected through the imaginary Other.

Consciousness dissolves in dream and the imagination is penetrated by the mythic, the swarm of flies casting a shroud over everything that is human, familiar and reassuring. Their role is significant both at a symbolic level and at a literal level for if flies are traditionally the messengers of evil, here they do not merely represent death but are indeed the agents of death -

Passeur des morts et les mordonnantes mériennes
Des millions de mouches éventaient une splendeur

(lines 9-10)

And so, their arrival not only heralds the disquieting vision of the "homme sans yeux sans nez et sans oreilles", but signals a transition from the values of knowledge and life to those of obscurity, loss and death.

A comparison, in this respect, of the introduction of the central mythic sequences of "Le Musicien" and "Un Fantôme" allows some tentative parallels to be drawn. In "Le Musicien" Apollinaire exploits the traditional Christian symbol of the fly as a messenger of evil. In "Un Fantôme" he uses colour symbolism to a similar end: here, the colour pink is identified with falseness, betrayal, and death -

Le plus vieux avait un maillot couleur de ce rose vio-
lâtre qu'ont aux joues certaines jeunes filles fraîches
mais près de la mort

Ce rose-là se niche surtout dans les plis qui entourent
souvent leur bouche
Ou près des narines
C'est un rose plein de trahison

Cet homme portait-il ainsi sur le dos
La teinte ignoble de ses poumons

(lines 30-35)

The notion of treachery includes that of semantic treachery for here values are reversed and "rose" comes to represent the promise of life that is betrayed (there is an echo of this in the description of the musician of Saint-Merry at line 13 - "cette couleur de fraise sur les joues"). The transition from the preliminary description of the scene to the description of the protagonists suggests further parallels: there is, indeed, a link between the elusive figure of the second acrobat who is a shadow (or shade) -

Le second saltimbanque
N'était vêtu que de son ombre
Je le regardai longtemps
Son visage m'échappe entièrement
C'est un homme sans tête

(lines 37-41)

- and the faceless musician of Saint-Merry whose ghostly appearance is evoked in the convergence of present participle and substantive in "revenant" (line 25) and then mirrored by the description of the female apparitions -

Elles ont passé tremblantes et vaines
Et leurs pas légers et prestes se mouvaient selon la cadence
De la musique pastorale qui guidait
Leurs oreilles avides

(lines 70-73)

The prevailing themes of disembodiment and inhumanity combine to evoke the essence of the mythic experience, its impalpable, elusive and irretrievable quality. Here, the theme of music plays an essential role for it marks the passage into the other world, the mythic vision being sustained only as long as the music endures. An essential distinction is made in each poem, however, between what might be termed "literal" music (music associated to representations made of reality) and "metaphorical" music (which intimates the mythic). This distinction is nowhere more patent than in "Un Fantôme". Here, the differentiation between literal music, which confirms ties to the real world, and metaphorical music, which promises transcendence, is itself the object of a very deliberate effort at foregrounding as reality is obscured by a higher order of experience -

Une jambe en arrière prête à la gèneuflexion
 Il falua ainfi aux quatre points cardinaux
 Et quand il marcha fur une boule
 Son corps mince devint une musique fi délicate que nul
 parmi les fpectateurs n'y fut infenfible
 Un petit efprit fans aucune humanité
 Pensa chacun
 Et cette musique des formes
 Détruifit celle de l'orgue mécanique
 Qui moulait l'homme au vilage couvert d'ancêtres

(lines 56-64)

Literal music works in the opposite way by providing a frame that separates the natural from the imagined: in the following extract literal music introduces a preoccupation with the prosaic and material -

La musique fe tut et ce furent des pourparlers avec le
 public
 Qui fou à fou jeta fur le tapis la fomme de deux francs
 cinquante
 Au lieu des trois francs que le vieux avait fixés comme
 prix des tours

(lines 46-48)

The return to reality through literal music reinforces the notion of a channelling of the mythic in "Un Fantôme". In "Le Musicien" the opposition between natural and mythic is the object of an altogether more subtle and more complex treatment. It is indeed through music that a more total diffusion of the mythic is achieved. Music thus becomes a metaphor for the imagination as it obscures the boundaries between real life and dream, the mysterious song forging the essential link, fragile and temporary, between Self and Other. Similarly, the fading sound of the flute

evoked in the closing lines is linked to the mythic by its association with the mysterious musician, and endures in the narrator's world as a memory: it is the sign of an attachment to both the natural and the mythic worlds -

O nuit
Toi ma douleur et mon attente vaine
J'entends mourir le son d'une flûte lointaine

(lines 100-102)

We can describe the relationship between "Un Fantôme" and "Le Musicien" in the following way. "Un Fantôme" works towards a separation of natural and mythic based on absolute differences at the level of perception, the exploration of the surnaturel through a conventional frame (spectacle) introducing an element of naturalisation that reinforces the idea of a threshold between reality and illusion. In "Le Musicien" the intention is quite the reverse: here, the poet seeks to obscure this threshold and, to this end, dispenses with the convention of a stabilising narrative context. In seeking to make this passage between real and imaginary worlds, between consciousness and dream, Apollinaire draws upon the store of myths. The exploration of a mythic dimension increases the textual complexities of "Le Musicien" and this merits some consideration.

If the myth of Orpheus and Eurydice is one very obvious source of inspiration for "Le Musicien", it is not the sole model upon which fiction is constructed. Rather, it is the grafting of elements drawn from a common cultural fund and related by the theme of enchantment through music that produces a narrative which

is both similar to and essentially different from any one original model: for example, if the procession of enraptured women recalls those aspects of the myth which invest Orpheus with the power to charm animals with his music, the substitution of the musician's flute for the original lyre (which would constitute a very obvious borrowing from the original source) is the sign of a significant reworking of myth.¹² Similarly, the replacement of the procession of animals by a procession of ecstatic human victims accentuates the difference between the Orpheus myth and the myth remade, whilst revealing the possibility of a link with the legend of the Pied Piper. However, in the same way as the poem effects a transformation of that dimension of the myth which concerns Orpheus' power over the animal world (thereby indirectly reaffirming the original myth), so the poem does not exclude the Orpheus/Eurydice dimension, instead there operates a significant reversal of identities. Here, it is the Orpheus-figure who leads a procession of Eurydices whose self-abnegation - tested to the point of collective self-abandonment - signals a desire to transcend the human condition and, by deferring gratification, to redeem the failure of the original hero through this triumph over Self. Implicit in this reworking of myth is the need to fix oneself a goal that lies beyond imaginable limits. Dreamt of in the opening lines ("toutes les possibilités de moi-même hors de ce monde et des astres"), destination is metaphorised by the arrival at the abandoned house. This symbolises at once the entrance to a vast unknown that is ultimately denied to the Subject (echoing the introduction - "Ils passent devant moi et s'accumulent au loin / Tandis que tout ce que j'en vois m'est inconnu"). For the followers of the musician it is the threshold separating "le jour la vie et la mémoire", the values which distinguish the human

condition from a state which is the antithesis of these values. Here, the separation of natural and mythic worlds, and of narration and narrative, operates through the destruction of time. The transcendent state to which the Self vainly aspires corresponds, at metaphorical level, to death, the epithet "Passeur des morts" (line 9) identifying the musician, the Charon-figure who accompanies lost souls to the other side.

The emphasis placed on the universality of myth affects the structuring of "Le Musicien", although this may not be immediately apparent. Whilst the mythic happening is the main object of narrative focusing, there emerges a series of semantic instances (reminiscences, snatches of lyricism, observation, exhortation) that are partially and indirectly linked to the central narrative. Whilst any single utterance initially appears to exist in isolation, it can soon lose the appearance of a random interpolation and begin to take on significance in relation to the central narrative. For example, the reference to the woman disappearing over a bridge in Germany (line 39) is linked to the act of narration as an event which is presented as coinciding with the recounting of the tale of the musician (this effect is created by means of the simultaneist instances "Ailleurs" (line 38) and the concluding "Et tandis que le monde vivait et variait"). It is also linked to the inner world of the narrative, in terms of a transposition of an essential element of the original myth - the disappearance of Eurydice - which, like the plea "Mais nous qui mourons de vivre loin l'un de l'autre / Tendons nos bras (...)" (lines 46-47), acquires a synecdochic value in respect of the source myth.¹³

In terms of technique, the inlaying of fragments which are in some way related to the main narrative (through synecdoche, transposition and transformation) accounts for the greater structural complexity of "Le Musicien" compared to "Un Fantôme". Seen from the opposite angle, that of the non-assimilation of elements, the effect is the same as regards the intricacy of the structure. The introduction of a series of disparate elements - some are patently irreducible and resist integration ("Une jeune fille amoureuse du maire", "Tu pleurais assise près de moi au fond d'un fiacre") whilst others are only remotely linked to the main narrative - has the effect of suspending the normal progress of the narrative from Boulevard Sébastopol to the deserted house. Thus, the linear and diachronic are replaced by the circular and synchronic, and fiction is effectively short-circuited at each point of contact with a simultanist utterance. Each digression involves a return to "real" time (past, present, historical, contemporary) and contributes to the reconstruction of a naturalistic chronology by means of a series of time and space indicators which situate it in relation to the present of utterance ("Puis ailleurs", "A ce moment", "Au même instant", "Dans un autre quartier"). The tendency to work towards a constant restructuring of poetic space based on criteria of simultanism and variability demonstrates a preoccupation with form that prefigures the experimentalism of the sign-poems.

Insofar as neither the origin nor the destination of any utterance is indicated, context is effectively eliminated. To seek to identify an addresser and addressee is therefore reductive in that it implies a possibility of equating creation with conditions applying in the real world. Each utterance is

autonomous and irreducible and can only be relativised in terms of intention and effect: for example, the shift from the evocation of the mythic at line 32 to the mimesis of everyday speech in the utterance "A quelle heure un train partira-t-il pour Paris" brings about a sudden naturalisation as the imaginary world is suddenly run up against a realist influence. At a broader level, the effect of foregrounding realism against the mythic, and the literal against the metaphorical, is to highlight the conflict between the demands of poetry and external pressures. This is confirmed by the reference to rivalry and the need for poets to respond to the challenge of other media in a line which recalls the major creative preoccupations of the poet in "Zone" -

Rivalise donc poète avec les étiquettes des parfumeurs

(line 43)

Through this series of digressions emerges the first indication of an anti-poetic tendency that will be more fully developed in the sign-poems. This involves breaking with poetic conventions and confounding reader expectations: for example, behind the surprise opening question, "A quelle heure un train partira-t-il pour Paris" (line 33), there is a desire on the part of the poet to mock the reader and to indulge in self-mockery. Subsequent lines confirm this -

A ce moment

Les pigeons des Moluques fientaient des noix muscades

En même temps

Mission catholique de Bôma qu'as-tu fait du sculpteur

(lines 34-37)

The drop in register which obtains from recourse to the scatological challenges the convention of the suitability of subjects for poetry. Here, the debunking of the poetic norm coincides with the debunking of the religious norm (assisted by the double meaning of "catholique" in the context of avant-garde artistic expression) as the overseas mission comes under suspicion in the affair of the missing sculptor.¹⁴ The introduction of a humorous dimension is underlined by the presence of "rieurs" who are apostrophised at lines 44-45, the use of the second person involving the reader in this reproachful address -

En somme ô rieurs vous n'avez pas tiré grand-chose
des hommes
Et à peine avez-vous extrait un peu de graisse de leur
misère

This establishes an opposition with "nous" (line 46), the first person pronoun designating an elite (poetic, creative or human, as in "Liens") formed by separation and exile and bound by a common aspiration -

Mais nous qui mourons de vivre loin l'un de l'autre
Tendons nos bras et sur ces rails roule un long train
de marchandises

(lines 46-47)

Whether these lines constitute a call for unity or are indeed an affirmation of unity and an evocation of the present state of things is unclear for the mood is ambiguous. The verb form "Tendons" acquires both an imperative value (as an exhortation) and an affirmative value through the pronoun "nous" at line 46,

"nous" / "Tendons nos bras ... " anticipating the collective efforts celebrated at line 51, "Nous allons plus haut maintenant et ne touchons plus le sol". However, before we reach this point a shift occurs and the contemplation of the creative question lapses into a nostalgic reflection, the effect of which is to divert the "nous" reference from the group Self/Others, those engaged in human and creative efforts, to the exclusive pair Self/Other, the lovers -

Tu pleurais assise près de moi au fond d'un fiacre

Et maintenant

Tu me ressembles tu me ressembles malheureusement

(lines 48-50)

That the anguish of love surfaces in the context of a reflection on the position of the creative self and re-emerges in the closing lines through the fading dream of Saint-Merry is an indication of the impossibility of sublimating personal desire. Whilst love figures as a minor theme here, these lines are significant for they emerge in the context of a broader refusal to differentiate that is explored through the notion of resemblance.

Whether the subject of direct treatment or merely implicit, the theme of resemblance is double-edged. It is resemblance which binds the unhappy lovers (the Other, being the mirror image of Self, offers no escape only confrontation), just as it is resemblance which brings men together in the realisation of a shared aspiration. It is thus in terms of non-differentiation that we propose to account for the tensions which underlie both

the exploration of a mythic dimension and the pursuit of the quest narrative in "Le Musicien". At the level of the mythic, there is no total identification of the Self with the musician nor any significant dissimilarity, the musician is properly "indifférent" (line 30). In terms of the quest of the Poet-Hero, solipsism combined with a sense of shared destiny are twin sources of inspiration upon which Apollinaire draws in seeking to surpass the limits imposed by ordinary human experience and once more strive towards the realisation of desire.¹⁵

By taking the technical innovations of "Zone" a stage further, "Le Musicien" plays a key role in the transition from the narrative text to what might justifiably be described as the "anti-narrative" or non-representational text. Theo Hermans' comments are of particular interest here -

In the "Ondes" section of Calligrammes the poem "Le Musicien de Saint-Merry" (...) is structurally comparable to "Zone". Like "Zone", "Le Musicien de Saint-Merry" contains a narrative structure which, though frequently interrupted, remains clearly discernable.

It is indeed not difficult to recognise in poems like "Zone" and "Le Musicien de Saint-Merry" the two fundamental moments of Analytical Cubism: fragmentation and reconstruction. In both texts the basic narrative structure remains visible, but its component parts are broken up and redistributed and its spatio-temporal categories extended beyond the limits of the narrative so as to obtain a multi-dimensional effect - with this difference that in "Zone" these extensions, in the form of recollections and associations, are rather more clearly presented in relation to the "je/tu" figure, while in "Le Musicien ...", they are introduced

entirely from without. In both cases the emphasis has shifted from description and representation to a concern with the poem as a polymorphous re-ordering of external data. Without totally obliterating the representational sub-structure, the poem emphasises its "otherness" as it reorganises the world according to its own, non-mimetic principles in the same way as the dislocation of conventional perspective in a Cubist painting continually reminds the onlooker of its particular, two-dimensional character.¹⁶

Whilst "Le Musicien" demonstrates continuity through discourse and the presence of a central narrator in whom the story-telling function is invested (this is indeed the overlap with "Un Fantôme"), by suspending narrative in the middle section, the poem engages experimentation and opens the way towards non-representation. We saw how the elimination of a fixed point of reference (narrator) produces a sudden dislocation of the poem's structure, the introduction of a principle of semantic oscillation foregrounding a series of disparate elements. Hermans describes this in the following terms -

(...) the various digressions in the middle section are built on temporal and spatial axes which start from the "here" and "now" of the central narrative. (...) Although most of the digressions are explicitly linked to this location in space and time (...), they are thematically unrelated to the central narrative, and as such they appear to have a primarily disruptive function, fragmenting the anecdotal thread and opening up additional perspectives. As a result, the realistic precision of the spatio-temporal data which firmly place the narrative in the real world is ironically undercut by the apparent randomness of the various unrelated insertions.¹⁷

It is in terms of a radicalisation of processes that we

should view the anti-narrative poems or sign-poems for they represent the logical conclusion of an experiment which originates in the earliest works of Apollinaire ("Les Femmes", "Le Larron"), is pursued in "Les Fiançailles" and "Zone", and returns in a more condensed form in "Le Musicien". Here, there is an implicit rejection of the notion of an absolute rupture between the narrative poems of "Ondes" (particularly "Le Musicien") and the non-representational poems ("Arbre", "Les Fenêtres", "A Travers l'Europe", "Lundi Rue Christine"). However, this is not to deny that when initially we compare the two main categories of text it is the suspension of extended meditation and the apparent elimination of narrative in the sign-poems that is most striking. Indeed, insofar as they appear to reject the diachronic values of continuity and development upon which narrative depends, these texts may be described as anti-narrative. It is this refusal to reproduce the continuity we perceive in the world that ultimately frees art from realism.

In the anti-narrative poems there is no real sense of a beginning or of an ending (in terms of fiction), and Ph. Renaud demonstrates this by proposing a reverse reading of "Les Fenêtres".¹⁸ However, for all their apparent randomness these are not poems of chance and, as Renaud is careful to point out, "Les Fenêtres" is undeniably altered if we attempt to read it backwards. Just as each poem has a real beginning and real ending (marked by the opening and closing lines), so it has an implicit beginning and an implicit ending, the mechanism of reading ensuring that the real and the implicit coincide. However, as each text unfolds it exposes its own internal logic, a logic of discontinuity that forces the reader to redefine his own

perspectives in the absence of possibilities for a "normal" linear reconstruction.

Hermans offers a judicious description of the structure of these texts, one that insists upon the radicalisation of techniques. In particular, his remarks invite some comparison of the anti-narrative poems with "Le Musicien" (as a transitional text) and "Un Fantôme" (as an example of the more strictly "anecdotal" and "successive" tendency) -

(...) what Apollinaire calls the "simplification of poetic syntax" in fact amounts to a complete shattering of semantic coherence and of larger syntagmatic units. The poem is distinguished not by the systematic fragmentation of a narrative or thematic structure, but by the absence of any visible overall isotopy.

(...)

The "poème-crée" obviously requires as a backcloth a more conventional notion of poetic structure: it presents itself as a consistent deviation from the common norms of thematic coherence. Consequently, reading a "poème-crée" comprises two moments: the expectation that the poem's discontinuous surface structure will reveal some underlying coherent structure after all (as was the case in "Zone" and the "Musicien de Saint-Merry"), and the recognition that in the end these expectations are frustrated.¹⁹

The sustained application of techniques of juxtaposition and the dramatic foreshortening of semantic units (these rarely exceed three lines) produce a text that is characterised by a high concentration of irreducibles. Whilst the nature of any utterance is elliptical and thus suggestive of openness, the overall effect is one of tightening and this defies the reader's attempts at

reconstruction. The condensation and impacting of disparate elements cause a semantic implosion that prevents the development of any single axis of meaning, and so, even if we set about decoding the individual components that make up the global meaning of the text, we are no nearer "solving" the linguistic puzzle - the poem resists reduction.

Whilst Hermans' analysis of the techniques of composition is both competent and original, it is possible that he does not place enough stress on the value of the text as an autonomous creation and a unique sign. Indeed, if Hermans is to some extent justified in describing the syntax of these poems in relation to "norms" (in the passage cited above), thereby highlighting the significant difference which these works represent in respect of some presumably shared criteria, there is a need for the critic to bypass the usual standards of comparison in order to acknowledge the autonomy of the text and its intrinsic "difference" (rather than the relative difference that is defined by every mediation engaged between text and canon). Moreover, it could be argued that whilst Hermans devotes much of his study to techniques, he places significantly less emphasis on textuality and the internal logic which turns a series of semantic units into a structured whole. This is of special consequence since the nature of the experiment undertaken by Apollinaire in these poems demands that the reader accept the rules of the game and judge the poem from within. This is the point of departure for the present study.

It follows from the setting-down of a particular sequence of lines to resemble poetry, rather than prose, that the effects sought are exclusively literary. Every reading experience is correspondingly structured. A clear example of this emerges in "Arbre" where the skilful collapsing of autonomous lexical units produces a forceful image -

Un enfant
Un veau dépouillé à l'étal
Un enfant

(lines 11-13)

Here, the deliberate framing of the central image serves to dehumanise the human subject of poetry as the vision of the child is mirrored through that of the slaughtered calf. The ultimate effect of this is to restore to art the power to engage the reader's sensibilities. The movement of poetry across line boundaries reinforces the notion of a structured reading and reminds us that, beyond the initial decision to discard the text as a random assortment of non sequiturs or to accept the challenge to seek the meaning at the centre of the semantic labyrinth, some choices are imposed. As tenuous links appear between disparate segments a whole network of connotations is uncovered. In "Arbre", for example, the theme of travel forges a link through a series of otherwise unrelated phrases, combining the exotic ("Ispahan") with more familiar landscapes ("une route aux environs de Lyon"), and uniting the imaginary journey of the American mind dreaming of Europe (a symbol of the desire of the New World to rediscover the Old) and the sordid destination of the sick traveller -

J'entends déjà le son aigre de cette voix à venir
Du camarade qui se promènera avec toi en Europe
Tout en restant en Amérique

(...)

Et cette banlieue de sable autour d'une pauvre ville
au fond de l'est
Un douanier se tenait là comme un ange
A la porte d'un misérable paradis
Et ce voyageur épileptique écumait dans la salle d'attente
des premières

(lines 8-10, 14-17)

The convergence of celestial and more prosaic destinations introduces a dimension of incongruousness that brings to mind the flying sequence of "Zone". Once more, fantasy rescues poetry from realism, turning an image of poverty, alienation and the irreversibility of fate (with its echo of the plight of the emigrants in "Zone") into a vision of the purgatory of one who awaits admittance to some lost paradise.

This pathetic scene is cut short by the mysterious arrival of "Engoulevent Blaireau/Et la Taupe-Ariane" (lines 18-19). Of these three creatures "la Taupe-Ariane" is the most enigmatic. Beyond the obvious link with the female protagonists placed under the sign of Ariadne in "Le Musicien" (line 14), the presence of the Taupe-Ariane corresponds to that of the "Araignées-Pontifes" in "Liens", the compound name once more combining animal and human in paradigms of secrecy and power. Together these creatures work a strange magic for at this point the epileptic traveller is turned into "le voyageur en bijouterie" whilst the journey, suddenly romanticised, is injected with a sense of danger and excitement. It is as if the fragments of some lost narrative are beginning to emerge -

Nous avons loué deux coupés dans le transsibérien
Tour à tour nous dormions le voyageur en bijouterie
et moi
Mais celui qui veillait ne cachait point un revolver
armé

(lines 20-22)

The theme of travel provides a degree of continuity as scenes are continually transposed, replaced and transformed, with accompanying changes in register and tone (nostalgia, despair, fascination), in an attempt to render what Lockerbie terms "the global nature of the contemporary consciousness"²⁰ -

Tu t'es promené à Leipzig avec une femme mince
déguisée en homme
(...)

Entre les pierres
Entre les vêtements multicolores de la vitrine
Entre les charbons ardents du marchand de marrons
Entre deux vaisseaux norvégiens amarrés à Rouen
Il y a ton image

Elle pousse entre les bouleaux de la Finlande

Ce beau nègre en acier

La plus grande tristesse
C'est quand tu reçus une carte postale de La Corogne

Le vent vient du couchant
Le métal des caroubiers
Tout est plus triste qu'autrefois
Tous les dieux terrestres vieillissent
L'univers se plaint par ta voix
Et des êtres nouveaux surgissent
Trois par trois

(lines 23, 29-44)

At this point we can discuss our findings in relation to Hermans' theory of a "flatness and equality between signifieds".²¹ In broad terms we would agree that implicit in the conception of these works is a dismantling of the hierarchy of subjects considered suitable for poetic treatment and that this is a response to the stimulus provided by the modernist consciousness: to this extent, we subscribe to the theory of equalisation. We would also agree that, seen from the inside, the different semantic units are subject to the same principle of foregrounding and that this identifies a process of equalisation not found in the earlier works. Nevertheless, some distinction has to be made in terms of the effects of foregrounding. We would argue that there are two main effects. On the basis of our reading of "Arbre", we find that the foregrounding of a series of related semantic units through the theme of travel leads to a structuring of signifieds that is ultimately compatible with the construction of a narrative, albeit discontinuous. However, if the emergence of a fiction through indirectly related fragments constitutes a move towards greater readerliness, this is offset by foregrounding processes which emphasise the irreducibility of elements -

Tu chantes avec les autres tandis que les phonographes
galopent
Où sont les aveugles où s'en sont-ils allés
La seule feuille j'aie cueillie s'est changée en plusieurs
mirages
Ne m'abandonnez pas parmi cette foule de femmes au marché

(lines 1-4)

As the textual mystery heightens something of the hermetic nature of writing is perceived, poetic language emerging as a code which

continually eludes the reader. The reading experience is thus essentially dialectical, the poetic current alternating between openness and impenetrability. The poem "Lundi Rue Christine" proposes a dramatisation of this principle.

The title "Lundi Rue Christine" has a stabilising function. It indicates the setting for the poem and fixes the action in relation to conventional time and space criteria. Thus, at a primary, paratextual level, the reader receives guided suggestions and is directed towards an interpretive role. However elliptical the construction and however vague the references (which Monday? where is Rue Christine?), the reader seeks to supply the missing context. Certainly, the title has a focusing effect and is suggestive, even imitative, of a form of realism normally found in journal entries.

The opening lines of "Lundi Rue Christine" pursue the ellipsis of the title, but once again with sufficient detail to enable us to construct a possible framework for fiction -

La mère de la concierge et la concierge laisseront tout
passer
Si tu es un homme tu m'accompagneras ce soir
Il suffirait qu'un type maintînt la porte cochère
Pendant que l'autre monterait

(lines 1-4)

From the outset the reader has the impression that he is eavesdropping - the use of the Future tense in the first line diverts discourse, effectively eliminating the narrator, and returns language to the first person and protagonist. The reader who

"overhears" the conversation in progress, or, at least, one side of that conversation, does in fact become the third party, the presence of the "Je" and the "Tu" establishing the relationship of addresser and addressee and giving an origin and a direction to each utterance.

Turning now to the semantic content of these opening lines, we find that we have stumbled upon what appears to be the fragments of a cloak-and-dagger tale. Each line contributes to this effect, thus we pass from the indifference of the caretakers - "[elles] laisseront tout passer" - who seek no explanation, and the challenge "Si tu es un homme (...)", to the division of roles along active/passive lines (one is to be posted as look-out, the other will go up to do the night's business). The impression of criminal complicity in some sordid affair is reinforced by the sense of restriction implicit in the exclusive "Je/Tu" relationship, the basis for what appears to be the working-out of the plan. The suspense is heightened by poetic effects: assonance and alliteration in "patronne" and "poitrinaire" are suggestive of dampness and oppressiveness. This is reinforced by the immediate semantic context and the system of related values it uncovers - illness (consumption and sore throats), airlessness (reeking atmosphere in Tunis), and above all, dimness ("Trois becs de gaz allumés") which metaphorises the lack of semantic clarity in the text, the fluttering light corresponding to the fluctuations clarification/mystification, and reminding us that any reading is inevitably conditioned by the alternation between transparency and opaqueness.

The insertion of the utterance "Un chef d'orchestre qui a mal

à la gorge" at line 8 introduces discontinuity and provokes a sudden oscillation at the level of context for it bears no real relation to the fiction that has crystallised (except for a tenuous link through the theme of infirmity). Beyond the problem of relevance - given the inassimilable nature of the reference and the break in narrative caused by the transfiguration of the social world - there arises a problem over context that cannot be answered in terms of interpretation. We have no indication as to the origin of the utterance, whether it be the addresser ("Je") of the opening lines; the implicit narrator who is conceivably engaging in some scene-setting (lines 5-6); or some unspecified Other who is external to the narrative and who exists as a projection of the poet. This and other evidence forces us to conclude that the intention is properly dialogical in the sense that Bakhtine intends, the poet working towards a polyphonic dramatisation of language in which something of the position and preoccupations of the modernist will be rendered.²² The interjection "Ça a l'air de rimer" (line 10) can indeed be attributed to the poet: here, the authorial voice not only insists upon the artificiality of art (thereby reaffirming the literary nature of the undertaking), but mocks the reader by confirming the presence of rhyme in a poem where, patently, nothing rhymes. Less easily situated is the phrase "Je crois que nous allons nous embrouiller davantage" (line 17): the irreducibility of this utterance reflects the complexity of the text, introducing a dialectic of presence and absence at the level of the authorial voice. Here, notions of involvement and growing complexity echo back to the theme of implication in the now apparently lapsed narrative, the return to the first person identifying the original addresser and the instigator in the shady affair. Alternatively,

this utterance may constitute the verbalisation of an authorial reflection and a comment upon the increasing textual complexities in which both poet and reader are caught up (this is rendered syntactically by the move from the first person singular - "Je crois (...)" - to the first person plural - "(...) nous allons nous embrouiller davantage"). Either way, the signs are that the textual plot will thicken and inevitably extend the complicity that underlies the "Je"/"Tu" relationship of the opening lines to include the reader and the poet.

The dialectic of accessibility/impenetrability allows us to identify the complementary processes of indetermination (which removes the stabilising influence of context whenever unrelated semantic units are run together) and naturalisation (which allows the reader to situate the disparate realities represented in the text within a familiar frame). Each poem proposes a semantic conundrum which permits the deciphering of a series of elements (based on the identification of directed references). This enables the reader to follow a number of guided itineraries across the infinite space of possible interpretation. Counteracting the naturalising effect of directed references are an equal number of indeterminate references, utterances which are, to all appearances, irreducible and whose effect is to disrupt the semantic flow and undermine potential continuity.

Whilst Hermans' claim that the hierarchy of signifieds is abolished in these poems is not theoretically sound - given that the very nature of poetry excludes the concept of redundancy and the notion that some utterances are more "significant" than others - his argument is justified on a practical level for it

acknowledges the role of the reader and the tendency of the interpretive act to accord a particular value to a given utterance as a step towards ordering utterances into a hierarchy of importance. This is directly relevant to our study of the sign-poems for if the principle of equality between signifieds is very deliberately suggested by the apparently random arrangement of lines, the case is made more complex by the equally conscious foregrounding of the two semantic types identified above as "directed" references (where the formation of nuclei of related semantic elements establishes the cohesion upon which narrative depends) and "indeterminate" utterances (which are the product of dislocation and a sign of the impenetrability of the textual reality). Many critics would argue that in the purer sign-poems, such as "Les Fenêtres", Apollinaire excludes the dialectic of unity and discontinuity by means of a radicalisation of techniques of dislocation and dispersal. Hermans' line reflects the critical consensus -

(...) the general structure of "Les Fenêtres" can only be described in terms of a Cubist-style dialectic of fragmentation and reconstruction (...). But whereas Apollinaire's Cubist poems still presented a recognizable central character or narrator and a basic, if fragmented, narrative progression, no such overall coherence is to be found in "Les Fenêtres". (...) On the whole, the semantic disparities and the disruption of discursiveness are substantially greater than in the previous poems.²³

Whilst we share Hermans' view to a large extent, we would argue that there is considerably more unity than Hermans is prepared to recognise.

The title "Les Fenêtres" metaphorises the theme of vision, the marking of plural number suggesting a multiplicity of perspectives and possibilities for redefining vision through windows both real and imaginary. At first-degree level, this is conveyed by an opening evocation of colour that is abstract and impressionistic, one colour dissolving into another, and by a series of concrete references to visual experience -

Du rouge au vert tout le jaune se meurt

(...)

Voilà une jolie jeune fille parmi les jeunes Turinaises
Le pauvre jeune homme se mouchait dans sa cravate
blanche

Tu soulèveras le rideau

Et maintenant voilà que s'ouvre la fenêtre

(lines 1, 8-11)

In terms of form (and Hermans recognises this), the circularity traced by the repetition of "Du rouge au vert tout le jaune se meurt" at line 34 and by a concluding couplet that takes the reader back to his point of departure, is an indication of unity and coherence -

La fenêtre s'ouvre comme une orange
Le beau fruit de la lumière

(lines 36-37)

Of greater interest to us here, however, is the implicit network of correspondences and connotations which is uncovered by a closer reading of the text. The opening kaleidoscope of colour inspires exoticism and gives rise to a vision of birds in a tropical rain forest -

Quand chantent les aras dans les forêts natales

(line 2)

The double theme of birds and exoticism links the "Abatis de pihis" (line 3) and a reference to a fantastic, one-winged bird (line 4) and is pursued synecdochically (plumage, bird-song) through the allusions to "Câpresses vagabondes", "Chabins"/"Chabines" and "l'oise oua-oua" (lines 24-27). Here, the search for poetic effects diverts our attention from the problems of meaning to language in its purest form. The incorporation of the lexical pair "Chabins"/"Chabines", for example, renders interpretation redundant for, without the reader recognising the signs in the context of a reality that is familiar to him, the marking of gender ("-ins"/"-ines") indicates male/female differentiation and exposes the structuring of opposition. At the same time, the suggestion of hopeless love ("Les Chabins chantent des airs à mourir") acquires universality and, not unrelated to the theme of the different eternities of man and woman in L'Enchanteur Pourrissant, reinforces the difference between the girl and the young man who are brought together (as an effect of the ordering of lines) but ultimately separated by time (present/past) and condition (beauty/poverty) -

Voilà une jolie jeune fille parmi les jeunes Turinaises
Le pauvre jeune homme se mouchait dans sa cravate
blanche

(lines 8-9)

This tendency for clusters of images to form, and then to disperse identifies a high degree of semantic mobility.

Returning to the beginning of the poem, we find that a second axis opens up at the point where the abstract, unreal evocation of the opening lines is replaced by a more pragmatic consideration (line 4). Whilst the bird theme remains constant, there are significant changes in register and tone: thus, the poetic effects which give the internal rhyme in "Abatis de pihis" and introduce onomatopoeia (the echo of bird-song in "aras") are suspended in favour of a flatter, more prosaic expression -

Il y a un poème à faire sur l'oiseau qui n'a qu'une aile
Nous l'enverrons en message téléphonique

(lines 4-5)

Here, there is a significant change in the value of the Present tense. Whereas in the opening lines it has a vague, almost atemporal value that is more characteristic of poetic modes, the present time evoked in "Il y a un poème à faire (...)" relates to the time-space occupied by the speaker. The semantic content of the phrase exposes the convergence of the present of utterance and the present of creation, the sense of immediacy that this produces being intensified by an expression of intention that is rendered by the Future tense ("Nous l'enverrons en message téléphonique"). Beyond the disruptive effect of the transition from poetic to metapoetic, these two lines allow us to glimpse the greater complexity of the text. Whilst they operate a kind of naturalisation by exposing the illusion in which the reader is caught up, they also introduce an element of mystery for we cannot know which poem is the object of the reference, the present poem or some future poem. Metapoetic commentary properly belongs to the modernist mode and, certainly, if the poem evoked is indeed the one being set down here, this confirms the modernist tendency

to deny any relationship between the promised subject (conventionally indicated by the title, therefore "windows") and the actual content of the text ("(...) sur l'oiseau qui n'a qu'une aile").

The foregrounding of a single element in this way shows that whilst our reading of "Les Fenêtres" is carefully guided through a series of connotations and thematic links, the cohesion which this implies is constantly undermined by a tendency to suspend continuity and move towards semantic dislocation. The effect of this is to de-emphasise the "meaning" of the text (in terms of its subject-matter) and reaffirm its value both as a vehicle for the poetic message (not as a mere transcription of that message) and as an autonomous object. It is indeed the failure of any phrase or group of semantic units to provide us with conclusive answers, and of the text to deliver any overall meaning, that forces the reader to revise his expectations when the interpretive approach is shown for the trap it is.²⁴ Beyond this, the examples we have so far discussed demonstrate the impulsive tendency that causes the modernist text to fold in upon itself and re-emerge as an autotelic creation, infinitely open and ultimately hermetic.

Having initially identified the dialectic of continuity/rupture which shapes our reading experience, we have sought to show how any poem - from "Le Musicien" to the purer form of sign-poem ("Les Fenêtres") - combines narrative and anti-narrative tendencies in varying degrees. Turning now to a study of language and of the poem as a linguistic object (in Lockerbie's terminology the "poème-crée"), we can envisage a transposition of this dialectic, still retaining the values of naturalisation and

mystification. Seen first of all in terms of an extension of the original dialectic, the tendencies dominant in the treatment of language might be termed realist and anti-realist. Some caution is however required for the division is not always a clear one. Certainly, there is an outwardly realist dimension and an attempt to render the contemporary scene that is based on shared references (telephone, gramophone, trams): to this there corresponds an effort to represent language in a naturalistic way. However, attempts to convey a language form that is prosaic rather than poetic have to be considered in the context of a more complex programme which, if it takes in the observation of scenes from life, nevertheless avoids the trap of excess realism by rendering things, not as they are, but rather as they might be. This implies selection and subjectiveness (in contrast to the presumed objectiveness of realism) and, above all, an effort to capture the essence of things in the present in order to seize something of their "otherness". This corresponds to Apollinaire's concept of naturalisme supérieur and an exploration that opens up infinite possibilities for the transformation of reality. Here, we gain some idea of the complexity of the issue for there is no permanent distinction that can be made between real and imagined, rather what we are faced with is the collapsing of categories and the interaction of images. Our study of language will thus take us from a realist-inspired poetics to an art of the unreal, allowing us to retrace the itinerary of the poet between observation and an exploration of the pure imagination.

The realist tendency is shaped by the representation of contemporary modes of speech. Here, various functions can be

identified (phatic, emotive, referential) and corresponding sub-groups made (exclamation, plea, description).²⁵ As we shall see, the typology which emerges counters the theory of randomness put forward by Hermans.

There is at one level an attempt to render aspects of primary communication: in this respect the phatic function, which identifies modes for establishing communication, is of particular interest. Central to the main conversation-poem "Lundi Rue Christine" is the acknowledgement of the presence of the Other who is the object, declared or implicit, of a directed message. In each case this constitutes a personal address whereby the Other is designated the addressee. The utterances "Cher monsieur" (line 18) and "Voici monsieur" (line 29) are isolated examples of conventional forms of polite address. The absence of any context for these utterances incites the reader to explore the range of contextual possibilities. "Cher monsieur" may, for example, contain a hint of insolence, the affected politeness tending towards mockery. "Voici monsieur" indicates a mode of presentation, the deictic value of "Voici" signalling a desire on the part of the speaker to impart information or direct the addressee's attention towards some specific sign. The tone of deference suggests that the context is one of duty and service rather than one of friendship and reciprocity. The notion of service is reinforced by the emergence of a description of the world of the café ("la brasserie" - line 24) from the build-up of synecdoches ("Des piles de soucoupes des fleurs un calendrier" - line 11; "Six glaces s'y dévisagent toujours" - line 16), the use of onomatopoeia to render mechanical regularity ("Pim pam pim" - line 12) and the ordering of elements of conversation and related

anecdote ("Ces crêpes étaient exquis" - line 25; "La serveuse rousse a été enlevée par un libraire" - line 33).

Still within the phatic function, the utterance "Ecoute Jacques c'est très sérieux ce que je vais te dire" (line 35) stems from a need to establish a context for the communication and reception of a linguistic message of a quite different nature. Here the impact of the imperative, unattenuated by phatic supports such as "je t'en prie" or "s'il te plaît", places the emphasis on reception ("Ecoute"), the sense of urgency being reinforced by the reference to the seriousness of the matter ("(...) c'est très sérieux ce que je vais te dire"). The function of the imperative in this utterance has to be compared with the emotive value of "Ecoutez c'est charmant" (line 42) where the imperative loses its power of command and acquires a primarily exclamatory value which reinforces "c'est charmant" in the absence of an intensifying adverb of the type "vraiment" or "absolument". Alternatively, "Ecoutez" may identify a position of partial acquiescence on the part of the addresser who acknowledges his delight but goes on to express some limitation. This is confirmed by the reading obtained from the running-on of lines 43-45, the conjunction "Mais" introducing the notion of opposition -

Ecoutez c'est charmant
A Smyrne à Naples en Tunisie
Mais nom de Dieu où est-ce

Contradiction is expressed in much the same way in the following couplet where the emphatic "Moi" indicates difference and sets the present addresser in opposition to the subject ("Louise") of the previous utterance -

Louise a oublié sa fourrure
Moi je n'ai pas de fourrure et je n'ai pas froid

(lines 21-22)

Similar use of the demonstrative is made in "A Travers l'Europe" in "Et toi tu me montres un violet épouvantable" (line 17). However, here the roles are reversed, the demonstrative isolating the addressee as agent ("Et toi tu me montres (...)") and signalling the passiveness of the addresser who receives the external stimulus.

The reproduction of other speech patterns highlights the tendency of everyday discourse to demonstrate features more commonly associated with codes of literary language.²⁶ Many of the examples which emerge in "Lundi Rue Christine" demonstrate a marked tendency towards overstatement and modes which, in literary terms, correspond to hyperbole ("Ces crêpes étaient exquis", "un journaliste que je connais d'ailleurs très vaguement" - line 34, "c'est très sérieux", "c'est charmant"). Counteracting this is a kind of colloquial impressionism, a tendency to avoid precision and to "spare details" -

La dernière fois que j'ai été en Chine
C'est il y a huit ou neuf ans

(lines 45-46)

In this type of narrative reconstruction the directness and impact of the message are all-important. The need to convey a sense of immediacy accounts for the use of the Present Historic -

Une fois là il me présente un gros bonhomme

(line 40)

Deprived of its context, any utterance becomes the object of unmediated focusing. The effect of this is to foreground platitudes of the type "Tout est plus triste qu'autrefois" ("Arbre", line 40) and "Quand on a le temps on a la liberté" ("Les Fenêtres", line 16), which permits Apollinaire a pun on the titles of two newspapers of the day. The poet exposes something of the crisis in language by highlighting linguistic redundancy, for example in the utterance "C'est complètement impossible" ("Lundi Rue Christine", line 28) an intensifying adverb is used to qualify what is already an absolute. At times he magnifies such linguistic anomalies with humorous effect -

Intelligence car voilà ce que c'est une femme intel-
ligente

("Arbre", line 24)

As Apollinaire reproduces the speech-instance, seeking to uncover the system which is its motor, some critique of language is inevitably engaged. Whereas we would agree with Renaud that "Lundi Rue Christine" is not a poem about a failure to communicate, we would maintain that the poem, by its very nature, internalises the critical function and that the reader assumes this in the context of an active role defined by the reconstruction of the text.²⁷

In "Lundi Rue Christine" the emphasis falls on what people say rather than who they are, and on naming rather than acting (we

note that the verbal mode is in regression; above all there is no sense of action or any development). Humanity is reduced to its utterance and language, cut off from its life source, is suddenly fossilised by its setting-down on the page. This inevitable dehumanisation finds its metaphoric equivalent in "Le Musicien de Saint-Merry" in the image of the new Eurydices disappearing into a world of stillness and silence.

The principles of observation and combination normally associated with the realist mode are implicit here in the representation of everyday language. They allow Apollinaire to focus not only on the poverty of the utterance, but more importantly on the surprise potential of language and the possibilities for transforming ordinary speech. If the examples are infrequent, they are certainly representative.

In "Lundi Rue Christine", the poet has recourse to slang and colloquialisms, forms inspired by the desire to wrench freedom from official linguistic codes -

Je dois fiche près de 300 francs à ma probloque

(line 13)

Une fois là il me présente un gros bonhomme

(line 40)

Onomatopoeia responds in a different way to the need to move beyond the arbitrary constraints of language. Through mimesis, onomatopoeia allows us to approach reality. Now the signifier is freed from its function merely to represent the signified and can

begin to imitate reality. At this point, the arbitrary relationship between signifier and signified that is fixed by linguistic convention is replaced by a "natural" relationship that is purely phonic (and to this extent inevitably synecdochic). In "Lundi Rue Christine" onomatopoeia responds to the new order by reproducing the rhythms of the machine world ("Pim pam pim"). In "Les Fenêtres" mimesis is inspired by the world of nature. Here, "l'oise oua-oua" is an interesting example. In setting up the obvious juxtaposition of signifier and sound to produce a realist effect, Apollinaire draws attention to the imitative function of the signifier. Thus he exposes the conjoining of the mimetic function (the linguistic reproduction of the bird's screech "oua"/[wa]) and the arbitrary representative function of the signifier ("oise"/[wa]).

A third process involves the use of pun. This occurs when a given signifier is diverted, on the basis of homonymic association, to a different meaning context. The example found in "Les Fenêtres" is that of a partial homonym, the relationship between "Hyères" and "Maintenon" and the absent terms "Hier" and "Maintenant" existing at a purely homophonic level -

Paris Vancouver Hyères Maintenon New-York et les
Antilles

(line 35)

The effect of this is registered at the level of the structuring of poetic space as the spatial dimension - represented typographically by the linear enumeration of place-names - suddenly acquires a temporal value. If the direct transcription of place-

names in "Les Fenêtres" underlines a realist tendency (reaffirming a fascination with words in their physical form that accounts for the reproduction of the inscription "Compagnie de navigation mixte" in "Lundi Rue Christine", line 36), Apollinaire exploits the excess of realism which this produces in order to effect a defamiliarisation of ordinary language.²⁸ Precisely that which had ceased to be of interest is foregrounded with the result that the apparently banal suddenly becomes a source of surprise. Thus the imagination is released and language emerges, no longer merely as an object to be observed, but as an instrument of exploration. In "Lundi Rue Christine", for example, the homonym "glaces" in "Six glaces s'y dévisagent toujours" (line 16) provides the double image of multiple reflections through mirrors (this theme is then "reflected" by the homophonic pair "Six (glaces) s'y"), and the humorous but disquieting vision of ice-creams staring at each other across café-tables.

Convention is frequently the basis for transformation. Returning to the position of the deferent address "Cher monsieur" in "Lundi Rue Christine", we find the polite register ousted by the derogatory at the point where the addressee suddenly becomes the object of trivialisation -

Vous êtes un mec à la mie de pain

(line 19)

This confirms the tendency for lines to act upon each other and launch a short excursion into fantasy. The incongruousness of this image is pursued in the next line where the homonymic "vers solitaire" produces an explosive pun -

Cette dame a le nez comme un ver solitaire

(line 20)

Then, fantasy lapses as realist discourse is resumed.

In "Lundi Rue Christine" the movement of the poem can be described in terms of a series of oscillations between reality and fantasy. To this extent it is possible to speak of differentiation. Elsewhere, we find this distinction obscured, sometimes to the extent that it becomes impossible to identify the point of transition between real and imagined: this generally identifies the purer form of sign-poem. In "A Travers l'Europe", for example, a startling image is produced when one semantic element (conceivably "femme" or "dame") is omitted in favour of another ("cheminée") in an otherwise realist phrase, with the intention of derealising and debunking -

Un jour fait de morceaux mauves jaunes bleus verts
et rouges
Où je m'en allais à la campagne avec une charmante
cheminée tenant sa chienne en laisse

(lines 19-20)

A similar effect is achieved at line 22 by the combination of incompatible items -

La cheminée fume loin de moi des cigarettes russes

The scope of "A Travers l'Europe" is, however, much wider than an assortment of poetic styles and clusters of images might seem to indicate. Indeed, as he assembles a variety of poetic modes,

Apollinaire celebrates the autonomy of the image, its diversity, flexibility and movement. Beyond this, he uncovers the potential of any single image or nucleus of images to engage a total redefinition of poetic vision: this is the "sens" of the text, its "meaning" and its direction. To this extent, we are justified in speaking of a poetic programme in "A Travers l'Europe".

The theme of vision is linked first to the proto-Surrealist world ("Ta maison ronde où il nage un hareng saur" - line 3), then directed through a fleetingly-glimpsed Symbolist landscape (one that nevertheless anticipates the Surrealist vision in "Il me faut la clef des paupières" - line 4) to the more accessible, more reassuring "real" world that is personified by M. Panado -

Heureusement que nous avons vu M. Panado
Et nous sommes tranquilles de ce côté-là

(lines 5-6)

At this point a reverse movement is engaged and the reader's attention turns from the meeting with the comforting Panado to the consultation with the enigmatic M.D. -

Qu'est-ce que tu vois mon vieux M.D. ...

(line 7)

If his presence recalls that of the multi-talented and somewhat dubious clairvoyants of "Sur les Prophéties", his reply - a transposition of the poet's observation and interpretation - has to be situated in the modernist context as the sign of a poetics moving towards Surrealism -

90 ou 324 un homme en l'air un veau qui regarde à
travers le ventre de sa mère

(line 8)

The succession of imperatives in the second sequence of lines conveys a sense of urgency and responds to a need to break down resistance ("Tant d'yeux sont clos au bord des routes" - line 10), less in anticipation of startling Surrealist images than of the mystery of the present, a mystery concealed by the most insignificant of things -

Ouvre ouvre ouvre ouvre ouvre
Regarde mais regarde donc
Le vieux se lave les pieds dans la cuvette

(lines 12-14)

Much more indeed than the grafting of items drawn from the contemporary stockpile, it is this attempt to explore the mysteries of language and life - their irreducibility and elusiveness - and to express this through a dynamics of form that defines the modernism of "Ondes" and bridges the differences between the narrative poems and the sign-poems.

The findings of our study move us beyond the simple narrative/anti-narrative division that the contrasting styles of the mythico-Symbolist inspired poems and the discontinuous sign-poems suggest. That is not to deny that there are major differences: the narrative poems trace a fantastic itinerary (in

the "Voyageur" vein), recalling the medieval-derived Symbolist quest poems, whilst the sign-poems constitute an anti-representational, anti-discursive response to the plastic preoccupations of the Cubists and Delaunay. That said, there is considerably more overlap than is at first apparent.

We subscribe to Hermans' view that a link is forged between the narrative and the anti-narrative poems in terms of the application - in varying degrees - of techniques of fragmentation, juxtaposition and simultanism. Already in evidence in "Le Voyageur" and "Zone" these techniques are given a more concerted treatment in "Le Musicien de Saint-Merry" and "Un Fantôme de Nuées" and are pursued with more radical results in the sign-poems. This points to the sustained development and consolidation of Apollinaire's poetics at the level of form.

The exploration of the mental universe of the Symbolist quest and the penetration of the psyche in "Le Musicien" and "Un Fantôme" contrast with the vibrant, modern world captured in the sign-poems and, significantly, in the simultanist instances of the narrative poems. Critics tend to overlook such cross-influences and focus instead on differences of nature where, often, there are merely differences of degree. Whilst the practice of differentiation may adequately cover the most highly contrasting stylistic and thematic effects, such divisions often work to obscure the complexity of the formal and imaginative processes at work in "Ondes". Whilst others divorce the surnaturalisme of "Le Musicien" from the Orphic vision of "Les Fenêtres", our findings indicate convergence and association. For example, the

exploration of the otherworldly in "Le Musicien" and "Un Fantôme" originates with perceptions of the natural world, moving beyond these to reveal a mythic dimension. A parallel process operates in the sign-poems: here Apollinaire registers the intensity and vibrant colour of the everyday scene, projecting beyond the level of immediate perception to explore the mystery, "otherness" and surprise potential of the most banal configurations. This desire to intensify and enhance perceptions of reality inspires - in both sets of poems - an essentially mythic vision of the modern world.

In terms of the development of a modernist poetics "Ondes" represents not a radical departure but, rather, the logical pursuit of a stylistic experiment that is properly launched in "Le Voyageur" and "Zone" (and largely anticipated in "La Chanson du Mal-Aimé" and the early pseudo-Symbolist works in terms of narrative dislocation, experimentation with register and the pursuit of stylistic anomaly). Whilst the formal and stylistic experiment of the 1912-1914 period constitutes one of the major axes of the modernist programme, it is but one phase (albeit a crucial one) in a painstaking search for style that takes us back to the beginnings of Apollinaire's composition. "Ondes", then, is the consolidation of a stylistic initiative that concludes with a radicalisation of techniques.

The same concern for continuity leads Apollinaire to project a highly personal vision through these poems. His achievement lies in combining a more concertedly modernist poetics with a reaffirmation of personal lyricism in poems which explore life's mystery and sound human feeling. This balancing of effects (narrative continuity/simultanist instances; lyrical expression/

"objective" construction) is perhaps most skilfully achieved in "Le Musicien" where the foregrounding of Symbolist-inspired quest values occurs within the frame of simultanist experimentation. This is not a gratuitous attempt to play off the formal experiment against traditional forms of lyric expression. Rather, the effect of fragmentation is to enhance the mystery enveloping the quest and to heighten ambiguity, the pursuit of discontinuity reflecting a sense of the eternal. Here lyricism and form are complicit in reaffirming the quest as an unending search for Self.

If the 1912-1914 period is generally held to be a period of radical change as Apollinaire shakes off ties to the elegiac past of Alcools and embraces a more resolute form of modernism, the evidence points more convincingly to reconciliation. Whilst pursuing an ambitious avant-garde experiment Apollinaire remains committed to the poetry of intense feeling. Thus he seeks to balance opposing forces in poetry and achieve a unity and wholeness of expression.

In turning to Apollinaire's poetry after "Ondes" we are faced with a new order of experience - that of war. The human and historical significance of the war has led critics to isolate these poems within Calligrammes and thus to neglect the continuities which link this concluding phase of Apollinaire's composition with his previous lyric achievement.

Now, whilst the world of the war poetry is radically divorced from the world of "Ondes", aspects of the 1912-1914 initiative

carry over into the war poetry. For example, the registering of reality and conversational technique now transfer to the battlefield and dug-out and poetry reveals the surprise potential of the highly figurative vocabulary of soldier slang. One should not underestimate the seriousness and the humanity of Apollinaire's motivation for it in this context that the profound human values intimated in "Le Musicien de Saint-Merry" are more fully embraced, poetry exploring once more the depth and diversity of emotions.

War is a total experience and Apollinaire responds to this by maximising the potential of the modernist imagination explored in 1912-1914. In the chapter which follows we shall explore visions that stretch from the naturalistic to the apocalyptic, visions that bring to a particularly powerful conclusion the exploration of the mythic dimension intimated in "Ondes".

END-NOTES

1. Ph. Renaud, Lecture d'Apollinaire and "'Le Musicien de Saint-Merry'" in Cahiers de l'Association Internationale des Etudes Françaises, May 1971, no. 23, pp. 181-95. S.I. Lockerbie, "Le Rôle de l'Imagination dans Calligrammes", GA 5 (RLM 1966), pp. 6-22 and GA 6 (RLM 1967), pp. 85-105, and "'Le Musicien de Saint-Merry'" in Cahiers de l'Assoc. Int. (as above), pp. 197-209. Recent studies include those of Theo Hermans, The Structure of Modernist Poetry and Willard Bohn, Apollinaire et l'Homme sans Visage: Création et Evolution d'un Motif Moderne (a psychocritical approach to a number of themes discussed by Lockerbie).
2. Letter of 30 July 1915 (OC IV, p. 493).
3. Ph. Renaud, pp. 217-218.
4. It should be remembered that "Les Fenêtres" in fact predates "Le Musicien de Saint-Merry" (in the chronological sense) but in aesthetic terms belongs to a more advanced creative phase. The fluctuation and constant redefinition of aesthetic position that this suggests is wholly compatible with the notion of a permanency of the discontinuous.
5. Contrary to Ph. Renaud's position (page 274), we would argue that the conclusion of "Liens" is echoed in "Il Pleut" in terms of an exploration of reminiscence and regret. Moreover, the final line of "Il Pleut" introduces an ambiguity which recalls the conclusion of "Liens" with this difference that it replaces introspection with the need for receptiveness. To this extent, "Il Pleut" is a kind of mirror-image of "Liens" for it pursues the personal lyricism anticipated by the conclusion of "Liens" only to reverse this with the imagined throwing-off of ties - "Ecoute tomber les liens qui te retiennent en haut et en bas".
6. OC IV, p. 875.
7. See pages 361-364 of our study.
8. Here, our observations follow the line of Hermans' remarks on continuity from "Zone" to the poems of 1912-1914 (pp. 74-75).

9. See pages 359-360 of our study.
10. Ph. Renaud's change of perspective is interesting in this respect: whereas he originally sought to align "Le Musicien de Saint-Merry" and "Un Fantôme de Nuées" "qui (...) ont paru s'éclairer l'un et l'autre et se compléter (...)" in "'Ondes' ou les Métamorphoses de la Musique" in 1967 and in Lecture d'Apollinaire, he later reverses his opinion and undertakes to study "Le Musicien" independently "dans sa spécificité sémantique et structurelle" (Cahiers, p. 182).
11. The war experience triggers off a more profound exploration of the quest theme that reinstates the figure of the Knight Errant. See our discussion of specific war poems, pages 499-500.
12. W. Bohn (p. 40) examines the hypotheses for the identification of the musician in terms of a mythic precedent (Pan, Orpheus, Dionysos).
13. Modern writing provides the semi-transparent canvas through which the mythic is perceived. This becomes a subject for reflection in "Arbre" where legends are glimpsed through manifestations of the new -

Et il ne faudrait pas oublier les légendes
 Dame-Abonde dans un tramway la nuit au fond d'un
 quartier désert

(lines 25-26)

14. W. Bohn underlines the historical relevance of these lines - the conversion in the Belgian Congo and the effect this had on primitive culture (p. 26). Whilst this reading sheds light on the historical and cultural situation of the time, it tends to obscure the humour that arises from the incongruousness of the question addressed to the Catholic mission.
15. "Le Musicien de Saint-Merry" is closely related to "Zone", "La Victoire" and "Les Collines" in terms of the projection of desire through dream and of discovery through myth (Icarus) -

Nous allons plus haut maintenant et ne touchons plus le
 sol

(line 53)

16. T. Hermans, The Structure of Modernist Poetry, pp. 74, 75-76.
17. T. Hermans, p. 74.
18. Ph. Renaud, pp. 354-355.
19. T. Hermans, p. 77.
20. S.I. Lockerbie, "Calligrammes: Poems of Peace and War (1913-1916)" - Guillaume Apollinaire, p. 3.
21. T. Hermans, p. 77.
22. M. Bakhtine, La Poétique de Dostoïevski, Paris, 1970.
23. T. Hermans, p. 76.
24. It is indeed impossible to "summarise" the sign-poems (unless something of each line-unit is rendered). In this respect a distinction has to be made with the narrative poems where a "story-line" can be traced.
25. The linguistic terms used here derive from R. Jakobson's description of factors of communication and linguistic functions in Essais de Linguistique Générale.
26. This form of experimentalism is to a large extent anticipated by "Zone" and "Le Musicien de Saint-Merry" where the pre-occupation with the poetic potential of ordinary language is itself the subject of poetry. In the following chapter we re-examine this in the context of the war poems.
27. Ph. Renaud, p. 319.
28. The reproduction of the sign "Compagnie de navigation mixte" brings to mind the celebration of "la grâce de cette rue industrielle" in "Zone" -

Les inscriptions des enseignes et des murailles
Les plaques les avis à la façon des perroquets criaillent

(lines 21-22)

CHAPTER SIX

The Quest Resumes:
the war poetry of Calligrammes

In this chapter we examine the final phase of the Alcools-Calligrammes composition, the poems inspired by Apollinaire's war experience. This introduces a new order of creative values shaped by the relationship of art and reality as the events of 1914 plunge Europe into darkness and poetry registers the human crisis.

The treatment of a profound human experience from 1914 leads Apollinaire to place man once more at the centre of his poetic world. This inspires poetry of more intense personal expression. If, at first sight, such a development appears difficult to reconcile with the audacious modernist experiment of the 1912-1914 period, in seeking to trace the evolution of Apollinaire's poetics after "Ondes" it is to the pursuit of a dialectic of permanency and change that we must look. As our findings in previous chapters have suggested, a comparison of significant phases of composition reveals varying degrees of continuity and discontinuity. This emerges very clearly in the war poems in the return to a contemplative, elegiac vein of poetry which, if it consolidates the Symbolist-inspired exploration of "Le Musicien de Saint-Merry" and "Un Fantôme de Nuées" and reaffirms the permanency of traditional sources of lyricism, marks a break with the more outwardly modernist programme of "Ondes" (the poèmes-objets), reversing many of its structuring principles. This change in mode and register is represented structurally by the displacement of the spatial values which prevail in "Ondes" (for example, the concept of the poem as a self-contained, autotelic object; the modes of anti-representationalism and simultanism) in favour of temporal values (insofar as the war poem, as the commemoration of an event occurring at a specific point in time, engages history and chronology). This is worthy of further examination.

The exploration of anti-representational and simultanist forms in "Ondes" speaks to us of the modernist desire to abolish time and free art from contingency. The rejection of successive-ness corresponds, in thematic terms, to the exploration of the spatial dimension of the modern world (through the spanning of bridges and linking of continents anticipated in "Liens"). It corresponds, in structural terms, to the total possession of space, textual and imaginary. This explains the preoccupation with construction and the suspension of "normal" time categories, the mythic sequence of "Le Musicien de Saint-Merry" giving figurative expression to the need to push back the boundaries of "reality" and explore the uncharted space of the imagination. With real time suspended and history abolished - in the "Siècles pendus" of "Liens" - the beginning and the end conjoin as the old and new worlds merge.

The advent of war radically alters man's experience of time and brings about a changed consciousness as regards the poet's place in time. Poetry registers this in terms of the replacement of synchronic values (like simultanism) by diachronic values as chronology is restored and history reinstated. Thus, the dominant space category of "Ondes" gives way to a definable, datable time category (the "époque Nouvelle" evoked in the opening poem of "Etendards") as human experience of time becomes that of duration. The concept of duration is represented (and inevitably reinforced) by the approximate chronology of the war chapters which span the outbreak of war and the final phase of hostilities from "La Petite Auto" to "La Jolie Rousse", Apollinaire's testament-poem and the conclusion of the creative efforts which produce Calligrammes.

If reality and art inevitably coincide, their interaction is sustained by both complementary and conflicting functions. There exists, at one level, a relationship based on reciprocity insofar as reality (war) inspires representation and art endorses reality through an open-ended series of representations which draw on legend, myth and actuality. Reality supplies the context, ideologies and subject-matter. Art, in turn, provides the medium for the representation and continual reactualisation of this reality which, projected through any number of transposed forms, assumes a permanency within the present. And so, as the war experience ushers in a new order that conditions the act of creation and inevitably shapes the individual work, art seeks its reference in historical reality (the First World War) and this it reproduces, transforms and eternalises. At another level, however, there is tension for if reality supplies the context and conditions in which the act of creation takes place, art alone endures as a supreme form of resistance to the contingencies of life and as a representation of man's attempts to break free of time.

If Apollinaire promotes the historical framework as a means of authenticating discourse, he accepts the conditions this choice imposes at least as far as realist representations of primary experience are concerned. This determines, for example, that action in realist passages is confined to a space identifiable with the war experience. This accounts for the constant double presence of the Poet-Self/Soldier-Self, the soldier identity implying the transposition of a socially accorded function.

To the extent that the poet operates within narrow, historically defined limits, this incites the reader to form expectations based on personal values and the norms of his time, and to seek in art the representation of a reality beyond the sphere of his own experience. To this end the Soldier-Poet is designated a witness for his time, an authority from whom the reader seeks confirmation for his own beliefs and values, having fixed himself an impossible ideal, truth. Annexing to his receptive role a new prescriptive function, the reader endorses the art form which best responds to this desire for true-to-life representation - conventionally, this is realism.

Realism implies compromise, a compromise on the part of the reader who, in his search for knowledge and truth, settles for a literary form that approximates to real life, one that is realistic in the sense that it is faithful to the image of reality he has forged. It follows from this that the reader favours perception over imagination and approaches poetry from an essentially non-poetic perspective whereby the rights of reality are seen to supersede those of art, the justification for this lying in the historical and human significance of war. The mismatch between creative intention and reader expectation in this respect leads to the identification of conflict between the results achieved and the results expected. That this conflict is itself a historical construct (the historical situation of both writer and reader being the determining factor) and the product of a belief system is demonstrated by the reaction of the Surrealist group, particularly Breton and Soupault to Apollinaire's war

poetry and more generally to the position the poet adopts at this point.¹ The Surrealists are seen to react subject to their own historical situation and to values developed outside the immediate arena of war experience, that is, in the aftermath and from a position which favours reflection and reasoning in the light of knowledge. However, distance has the effect of concentrating and, often, of narrowing perspectives, and reinforcing stereotypes. This explains the retention of a restricted series of images, those whose impact in human terms is greatest (alienation, suffering and death, in particular). And so, pouring criticism on Apollinaire's output during this period, the Surrealists register their abhorrence at what they see as the poet's failure to convey the agony of war and to condemn the futility of the carnage - or, at least, not to have placed these themes above all others. This will be discussed at greater length towards the end of this chapter.

Whilst there is a need to broaden perspectives in order to avoid the kind of one-sided, incomplete and inevitably distorted image of Apollinaire's poetry that the Surrealists present, the vision we are left with is disconcerting, not because of any defectiveness, but in its complexity. For if any text is part-confirmation, part-denial of the reader's expectations vis-à-vis the representation of reality, poetry cuts through these expectations to embrace a project that is universal and timeless, one that transcends representations that can be made of reality. As Cendrars affirms, Apollinaire's achievement lies in his ability to rise above the horror of the war (we note here that what constitutes Apollinaire's merit as a war poet in Cendrars' eyes is for Breton the very reason for his condemnation), just as it lies

in his consistent refusal to place poetry at the service of the ideals of war.² By wrenching freedom from constraints that derive from normative interpretations of history - be these constraints humanitarian, political or ideological in nature - Apollinaire is able to break down resistance in the reader and push back the boundaries of receptiveness and so reveal unexpected dimensions of the poetic imagination. "Dans l'Abri-Caverne" affords us what is in effect a poetic explanation of the complex processes operating. It is here that we find the imaginative criteria which may redeem Apollinaire in the eyes of his critics for if he admits that by seeking consolation in Beauty the Soldier-Poet can effectively fill the stark emptiness and shut out the atrocity, he can only do this by acknowledging the full horror of war in the first instance, thus recognising the rights of reality. And so, if Apollinaire defends the rights of Beauty in the midst of carnage, it is Beauty not as a warped image of reality but as a pure creation of the imagination -

Les autres jours je me console de la solitude et de
toutes les horreurs
En imaginant ta beauté
Pour l'élever au-dessus de l'univers extasié
Puis je pense que je l'imagine en vain
Je ne la connais par aucun sens
Ni même par les mots
Et mon goût de la beauté est-il donc aussi vain
Existes-tu mon amour
Ou n'es tu qu'une entité que j'ai créée sans le vouloir
Pour peupler la solitude
Es-tu une de ces déesses comme celles que les Grecs
avaient douées pour moins s'ennuyer
Je t'adore ô ma déesse exquise même si tu n'es que
dans mon imagination

(lines 17-28)

Whereas our initial remarks helped open up the complex whole compounding personal feeling, human reaction and creative intention, but left us with the irreducible double-bind relationship between reality and art, we now see the poet emerge as a mediator. He endorses the rights of reality by electing the historical event his point of departure, but above all he defends the rights of art, upholding poetry as the sole, enduring ideal and the imagination as the highest faculty. It is in terms of these two founding, frequently conflicting principles - the representation of reality through the partial reconstruction of the world of real experience, and the transformation of reality that the imagination effects - that we shall pursue our study of the war poems. Thus, we shall seek to determine Apollinaire's response, as a poet, to the war. Whilst the poems register the war experience, guaranteeing human values, the poet, projecting through the creative imagination (the inhuman), seeks to transcend reality and achieve art.

Recapitulating briefly at this point, we can describe the relationship between reality and art in terms of an interaction of processes. The prevailing conditions influence the creative act, and reality in turn is consecrated by art forms which even at their most abstract project some representation of it. At the same time, there is no conceivable mergence of reality and art (if this were the case they would cancel each other out in an act of mutual destruction), nor is their relationship ever static for at any given moment in time it is subject to conflicting sets of pressures which sustain the convergence-divergence relationship of reality and art.

If the variable relationship of reality and art inspires corresponding variable representations in literature, this variability affects the nature of the representation, not the degree of representation, for, be the art form realistic or abstract, naturalistic or surrealistic, the act of representation is absolute and inviolable. The different types of representation can be plotted along an axis whose origin is fixed at the point of their greatest convergence with historical reality and which extends outwards from this point in terms of increasing divergence.

Extending the idea of a convergence and divergence of reality and art to the study of Apollinaire's war poetry, we can identify the same variability. The poetic text gravitates between poles which correspond to the extreme forms of representation (realism and abstraction) and which may conveniently be labelled metonymic and metaphorical. In adopting these terms we insist upon the metaphorical and metonymic as labels for styles or modes of writing, in the sense that David Lodge intends, rather than as individual figures in the conventional, rhetorical sense.³ Thus, we wish to make a case for poetry - in this instance Apollinaire's war poetry - to be considered in terms of the variable relationship it maintains with the metonymic and metaphorical poles for there is always gravitation between poles and never any consistent identification of writing with one single pole.

Without detracting from the value of poetry as a total metaphor, the position we seek to adopt here contrasts, initially at least, with that of Roman Jakobson for whom the poetic function is assumed entirely by the metaphorical mode, metonymy describing

all other types of writing, prose and non-literary forms alike, in which, according to Jakobson, the referential function prevails.⁴ The strict opposition of modes that Jakobson proposes invites closer examination. Attempts to apply it to the war poetry of Apollinaire merely highlight the impossibility of separating referential function and poetic function: indeed, at the level of paratextual presentation the very designatum "poésie de guerre" invokes the referential function whilst the poems go on to reactualise a specific, historically determined reality (the First World War), an external reference for which both reader and writer have adopted or elaborated belief systems. This set towards historical context demands that we retain the referential function as a constituent of the poetic function, all the more so because the poetic function assumes the referential function to such a point that the foregrounding of the reference causes the poetic function to be momentarily obscured. This occurs when demands for the direct communication of a message prevail over the rights of poetic expression, favouring a style that is simple, prosaic and without flourish, as in "Oracles" -

Avec un fil
on prend
la mesure
du doigt

We note that this change coincides with the eclipsing of the Poet-Self in favour of the Soldier-Self, the guarantor of textual veracity.

David Lodge suggests that the failure to account for the referential function in descriptions of poetic writing is a

fundamental weakness in Jakobson's theory. He maintains that by identifying poetry solely with the metaphorical mode Jakobson neglects significant metonymic aspects of the poetic function.⁵ Lodge argues for a formulation of a description covering the projection of a principle of equivalence from the axis of selection (where the perception of relationships of similarity between non-contiguous items produces metaphor) to the axis of combination (where items belonging to the same experiential field are combined in more complex sets which produce metonymy). Lodge's case in favour of an extension of Jakobson's typology to include the metonymic mode in descriptions of the poetic function is a recognition of the movement of poetry between two dominant modes, one identifiable with representations that can be made of reality (metonymy) and one that pursues abstraction (metaphor).

The optimal convergence of reality and art favours the production of realist forms. Realism depends upon a principle of association linking these two distinct spheres of human experience through a shared ideal, truth. The search for historical truth inspires realism by soliciting representations of shared experience and collective action. In turn, realist writing reactualises the historical event by processes of approximation and by attempts to render representations of historical reality in the most accurate or at least most apparently accurate way. Thus, realism reaffirms the association of history and art, and of life and literature.

In his quest for knowledge the reader consults the Soldier-Poet, seeking confirmation for his beliefs and beyond this, truth. Realist writing responds to this demand by proposing an illusion

of truth and by projecting an image that corresponds to the image of reality styled by the reader. It is at this point of course that the absolute difference between reality and illusion is reaffirmed - by attempts to conceal it. This is nowhere more apparent than in "Merveille de la Guerre" where the realist mode presents the illusion of identity between empirical reality and the inner imaginary world by conjoining the voice of Guillaume Apollinaire, the poet and soldier, and that of the Soldier-Poet whose existence is textual and imaginary -

Je lègue à l'avenir l'histoire de Guillaume Apollinaire
Qui fut à la guerre et sut être partout

(lines 31-32)

As the medium for the narration of an event that lies beyond the sphere of the reader's experience the "Je"-addresser combines the voices of Poet and Soldier, foregrounding that of the Soldier who replies for his time and for the time of all men and this most consistently in the realist passages. Whilst the Soldier-Self assumes the authentication of discourse at one level, the veracity of writing is sustained by the imaginary reconstruction of the total war experience. This operates firstly at a visual level through the representation of an identifiable, clearly defined war space (the barracks, the front, the forest, the trench, the battle-field); secondly, at a linguistic level, through the reactualisation of specific codes - this relates to the identification of context-related signifieds - particularly, arms, techniques and personnel - and gives rise to a coherent soldier idiolect with its slang, mottoes and colloquialisms, such as "artiflot" for "artilleur" in "Les Saisons" and "capiston" for

"capitaine" in "Saillant". This is reinforced by complementary registers and levels of language of the type "on les aura" in "Carte Postale" and "N'est-ce pas rigolo" in "Echelon". It involves the communication of belief systems (ideologies) through language as in the following quotation from "A l'Italie" -

Nous avons le sourire nous devinons ce qu'on ne nous
dit pas nous sommes démerdards et même ceux
qui se dégonflent sauraient à l'occasion faire preuve
de l'esprit de sacrifice qu'on appelle la bravoure

(line 52)

The third level of reconstruction is iconic and involves the graphic representation (in calligrammatic form) of physical aspects of the war reality (the tracing of a rifle and a boot in "2è Canonnier Conducteur").

The discussion of realism as one of the key forms produced by the metonymic mode involves us in a consideration of synecdoche to the extent that the reconstruction (which is inevitably partial) of a total experience (war) is carried out through references to constituent parts of the whole. In this respect the linguistic example is of particular interest for if the reconstruction of the soldier's experience allows for the mobilisation of the entire lexis of war, the readerliness of the text demands that criteria of selection be applied. This determines high levels of concentration and focusing (lexical frequency denotes key context-related signifieds such as "obus", "fusée", "tranchée" and "cheval"). Whilst questions of synecdoche, metonymy and metonymic mode will be explored in greater depth in the course of this chapter,

particularly in terms of the transition from metonymic mode to metaphorical mode, there is a need for us to define our terms at this point. This is essential insofar as, following Jakobson who designates synecdoche a primary technique in the production of the realist text, we seek to integrate synecdoche in the typology of the metonymic (whereas in general synecdoche and metonymy are taken in isolation as techniques producing two distinct types of figure).

The term "synecdoche" is open to different interpretations. Here, we shall identify three possible levels of meaning.

In the pure sense, synecdoche belongs to the set of literary tropes and, according to the conventions of rhetoric, is produced when there is an identifiable representation of part of an item by the whole of that item, or conversely, when the whole item is replaced and represented by any of its constituent parts: examples drawn from the war poems identify the use of synecdochic technique and demonstrate its importance in realist writing. In "2^e Canonnier Conducteur" the synecdoches "manteau" (standing for "uniform") and "figure" ("body") contribute to the image of the physical discomfort of the gunnery-driver -

Il pleut mon manteau est trempé et je m'essuie parfois
la figure

(line 8)

The substitutions upon which synecdoche operates are by their nature concrete and this is the essential distinction that has to be drawn between synecdoche (which may acquire an additional symbolic value subject to culturally determined factors) and

metonymy (which has an in-built symbolic value). Any number of examples from the war poems will illustrate this. If for instance we take the signifier "armée" and consider it figuratively - say, as a manifestation of the power of a nation - rather than concretely - as a structured series of social groupings based on relationships of rank - we can replace "armée" by another signifier, "officier", which, if it refers to a constituent element in the concrete sense, ceases to designate a physical property of "armée" when it transfers to figurative level, and comes to represent (through personification) the relationship "armée" - "military strength". Already, the movement is towards symbolisation and identification with the metaphorical pole. In this way synecdoche and metonymy can be seen to diverge along the lines of a non-symbolisation/symbolisation distinction, synecdoche remaining a more restricted category to the extent that it excludes the tendency to yield symbols that is typical of metonymy. However, what synecdoche and metonymy have in common (and this justifies our associating them within the typology of the metonymic mode) is the substitution and combination of items pertaining to the same experiential field, with this difference that synecdoche respects the law of association by contiguity whereas metonymy may stretch towards the non-contiguous through comparisons with items that are related but essentially dissimilar, and thus, at an extreme point, identify with metaphor. Whilst there is a need to take account of the tensions which exist between synecdoche and metonymy, in seeking the greatest possible flexibility of approach, we can usefully retain the notion of a writing typology. This covers the individual processes (techniques of close-up, fragmentation and juxtaposition; the figures of synecdoche and metonymy; styles including realism and

"slice of life") that designate, for David Lodge, the metonymic mode.

In opening our discussion of the metonymic mode we focused on the traditional, first-degree function of the synecdoche. At this point we can consider two other levels of operation and then, once we have determined the scope of the synecdoche, go on to examine its contribution to the production of realist passages in a variety of poems.

The synecdochic function, operating in terms of the combination and condensation of context-related lexico-semantic elements, produces a series of realist vignettes. Each of these, to the extent that it constitutes a micro-representation of some aspect of soldier life, confirms the existence of the external reference (war) and presents itself as a synecdoche of that extra-textual reality, now transposed through art. The realism of the text or group of texts is guaranteed by a series of synecdochic vignettes: together these contribute to what is a partial reconstruction of the theatre of war experience. There is, for example, the sombre vision which emerges in "Chant de l'Honneur" -

Depuis dix jours au fond d'un couloir trop étroit
Dans les éboulements et la boue et le froid
Parmi la chair qui souffre et dans la pourriture
Anxieux nous gardons la route de Tahure

(lines 18-21)

- the poignant vignette of "Exercise" -

Vers un village de l'arrière
S'en allaient quatre bombardiers
Ils étaient couverts de poussière
Depuis la tête jusqu'aux pieds

Ils regardaient la vaste plaine
En parlant entre eux du passé
Et ne se retournaient qu'à peine
Quand un obus avait toussé

(lines 1-8)

- and in "Du Coton dans les Oreilles" an amusing anecdote -

Qu'est-ce qu'il se met dans le coco
Bon sang de bois il s'est saoulé
Et sans pinard et sans tacot
Avec de l'eau

(lines 16-19)

Closely related to the idea that synecdoche is not merely a figure but also, and perhaps more significantly, a means of textual production on a larger scale is the notion that realism, as a style of writing, is itself a synecdoche, a constituent part of a total writing process that combines genres and forms. Seen from this angle synecdoche can be designated a category of description in any typology of writing. There is evidence of Apollinaire reflecting on the operation and diverse instances of synecdoche: in this light certain passages, however far removed they may seem from preoccupations with writing theory, take on a metapoetic significance, as in "Ombre" -

Souvenirs qui n'en faites plus qu'un
Comme cent fourrures ne font qu'un manteau
Comme ces milliers de blessures ne font qu'un article
de journal

(lines 4-6)

We have identified three levels of synecdochic operation - the synecdoche as a stylistic figure in the conventional rhetorical sense; the synecdoche as a means of textual production at the level of the elaboration of realist vignettes; and the synecdoche as a descriptive category for a specific writing typology. We can now go on to consider the realist content of these works in the context of a study that leads us to focus on the first two levels of operation in what forms the basis of a discussion of the metonymic mode.

The tendency in realist writing is to focus on the particular and the diversity of the particular in order to communicate something of the general. Here, two movements conjoin - a movement towards limitation that is determined by the relationship of contiguity between items in a given unit (scene, vignette), and a movement towards dispersal which, albeit contained within the original time-space, tends towards evocations of the diversity of experience and action. It is from the assortment of semantic items that the poet works his combinations and achieves what is a transposition and partial reconstruction of the original reality. Thus, the action is situated in a clearly delineated contextual space which breaks down into units identified by recurring signifiers - "la forêt", "le front", "la cantine", "l'hypogée", "la cagnat". The experience of space underground, in particular, gives rise to passages remarkable by their realist description in "Le Palais du Tonnerre" -

Le plafond est fait de traverses de chemin de fer
 Entre lesquelles il y a des morceaux de craie et des
 touffes d'aiguilles de sapin
 Et de temps en temps des débris de craie tombent
 comme des morceaux de vieillesse
 A côté de l'issue que ferme un tissu lâche d'une espèce
 qui sert généralement aux emballages
 (...)

Les fils de fer se tendent partout servant de sommier
 supportant des planches
 Ils forment aussi des crochets et l'on y suspend mille
 choses

(lines 10-13, 16-17)

and in "Dans l'Abri-Caverne" -

En face de moi la paroi de craie s'effrite
 Il y a des cassures
 De longues traces d'outils traces lisses et qui semblent
 être faites dans de la stéarine
 Des coins de cassures sont arrachés par le passage des
 types de ma pièce

(lines 4-7)

Realist writing guarantees the attribution of appropriate
 psychological states, feelings and reactions (boredom, pride,
 nostalgia, fear). In "Fusée" superstition sharpens feelings of
 apprehension -

Le riz a brûlé dans la marmite de campement
 Ca signifie qu'il faut prendre garde à bien des choses

(lines 10-11)

In a different vein in "Chant de l'Horizon en Champagne", absence
 compounds feelings of loneliness and inspires a meditation on the
 passage of time -

Tandis que nous n'y sommes pas
Que de filles deviennent belles
Voici l'hiver et pas à pas
Leur beauté s'éloignera d'elles

(lines 64-67)

The poet goes on to make further divisions within these primary physical and psychological categories. In general this bears upon the description of a set of ritualised activities which structure the soldier's experience of time (sleeping, awaiting mail, making rings, keeping guard) -

J'entends les pas des grands chevaux d'artillerie allant
au trot sur la grand-route où moi je veille"

("Veille", line 9)

Les marmites donnaient aux rondins des cagnats
Quelque aluminium où tu t'ingénias
A limer jusqu'au soir d'invraisemblables bagues

("Les Saisons", lines 18-20)

Il y a que je languis après une lettre qui tarde

("Il y a", line 7)

Soulevons la paille
Regardons la neige
Ecrivons des lettres
Attendons des ordres

Fumons la pipe
En songeant à l'amour

("L'Avenir", lines 1-6)

Thus, any single scene is a miniature representation of the total

experience of the soldier. The process is consistently synecdochic and generally operates in the same direction, that is with the representation of the total experience by selected characteristics. This is a response to man's inability to apprehend any experience in its totality and corresponds to his tendency to deconstruct experience. This process of breaking down experience in order to reconstruct on a smaller, human scale operates in parallel with one of multiplication - this idea is rendered by the address "O Guerre/ Multiplication de l'amour" in "Oracles". War is thus experienced and transposed in art not as the total reality it is but as as many images of itself. Apprehended in its disparity, war is reconstructed textually as a series of fragmented images. In the examples which follow it is syntax which, by means of repetition (in "A Nîmes") and ellipsis (in "Mutation"), renders something of the fragmentary nature of experience conveyed visually by a series of disjointed perceptions of reality. In "A Nîmes", the recurrence in many couplets of the first person/verb unit lends a flatness to the enumeration of activities and states of mind that recalls Cubist painting. The repeated Present tense indicates the same rejection of diachronic (successive) values in favour of synchronic values and simultaneist construction -

J'attends (...)
 (...)
 J'entends (...)

J'admire (...)
 (...)
 Je flatte (...)
 (...)
 Je mâche (...)
 Je me promène (...)

Je selle (...)
 Je te salue (...)

In "Mutation" the delaying of the principal verb and the accumulation of subordinates accentuate the diversity of perceptions whilst exposing something of the underlying discontinuity of human experience -

Une femme qui pleurait
Eh! Oh! Ha!
Des soldats qui passaient
Eh! Oh! Ha!
Un éclusier qui pêchait
Eh! Oh! Ha!
Les tranchées qui blanchissaient
Eh! Oh! Ha!
Des obus qui pétaient
Eh! Oh! Ha!
Des allumettes qui ne prenaient pas

(lines 1-11)

Whilst, in general terms, realism works towards small-scale presentations, favouring concrete images and human instances over abstract paradigms and intimations of universal significance (which transfer to the metaphorical mode), the effect of focusing (close-up technique) is to magnify and intensify the image and lend enhancement to the simple humanity of the scene. In "A Nîmes" and "2^e Canonnier Conducteur", for example, the collective reactions of the three gunnery assistants are the object of such focusing -

Les 3 servants assis dodelinent leurs fronts
(*"A Nîmes"*, line 9)

Les 3 servants bras dessus bras dessous se sont endormis sur l'avant-train
(*"2^e Canonnier Conducteur"*, line 4)

Here, the effect is to communicate the automatic, indeed automatised gestures of the soldiers and thus to convey something of the dehumanising experience of war.

There is with any realist form a preoccupation with detail which at times approaches redundancy. This is explained by the need to authenticate discourse, or perhaps more precisely by a need to sustain the illusion of authentic discourse, preciseness and specificity being presented to the reader as the criteria for textual veracity. Of interest in this respect is the reporting of a meal-time conversation in "A Nîmes" for here there is a clear attempt to authenticate discourse in semantic and lexical terms -

Le territorial se mange une salade
A l'anchois en parlant de sa femme malade

(lines 15-16)

Here, techniques of naturalisation (the foregrounding of the dull familiarity of the scene) and specification (the preoccupation with detail, "une salade / A l'anchois", inclines towards redundancy) work to heighten the realist effect. The authenticity of discourse is reinforced by the use of colloquialism ("se mange") a register more identifiable with the non-poetic order and thus with the Soldier-Self, the medium for experience, than with the Poet-Self who, as the medium for art, is less visibly present in realist passages. The reactualisation of the discourse of a social group through the choice of the Soldier-Self confirms the association of the addresser and the reference-group, the impression of a collective identity being reinforced in many instances by the choice of the lower register "on" over its semantic equivalent "nous" -

On ne peut rien dire
Rien de ce qui se passe
Mais on change de Secteur

("14 Juin 1915", lines 1-3)

On est bien plus serré que dans les autobus

("Les Saisons", line 11)

Qu'est-ce qu'on y met
Dans la case d'armons
Espèce de poilu de mon coeur

("SP")

In the following examples the realism of the message is reinforced by typographical elements: the transcription of figures reproduces the soldier's time-table in miniaturised (synecdochic) form, giving pictorial emphasis to the structuring of time and men's lives, whilst the use of the Present tense sustains notions of regularity and habit -

Le bon chanteur Girault nous chante après 9 heures
Un grand air d'opéra toi l'écoutant tu pleures
(...)
Je me promène seul le soir de 5 à 9

("A Nîmes", lines 19-20, 26)

Here, the ordinariness of the scene, the simplicity of language and the preciseness of the notation all contribute to uphold the illusion of veracity.

At this point we should consider the nature of the relationship between the addresser (the Soldier-Poet) and the addressee (the implicit reader). In the context of realist writing this

relationship is frequently undervalued by the tendency of critics to view the reader rather more as a passive consumer than as a producer of the realist text.⁶ We would argue that on the contrary the relationship is one of interaction and exchange. The ascribed function of the addresser is to impart knowledge to the addressee who identifies the Soldier-Poet, as the main protagonist and witness, with truth. It is here however that the illusion is fully exposed for if the knowledge sought is based on experience - in this case, of the human situation at a specific point in history - insofar as the addresser has a purely textual - as opposed to empirical - existence, this experience is perforce imaginary. The textual relationship between addresser and addressee is a transposition of the actual relationship which exists between the poet and his reader insofar as the poet, in adopting the realist form of expression, is responding to an external stimulus, in this case the expectations of the reader vis-à-vis representations that can be made of the war experience. By confirming these expectations - in general by means of a series of stereotypes (shells exploding, trench life, injury and death) with the inevitable redundancy that this implies - the poet produces the desired psychological reaction in the reader (receptiveness) and thus creates the conditions for trust. Moving back into the imaginary world of the text, we see the addresser emerge likewise as the voice of authenticity. He monopolises the idiolect of the Soldier-Self in the following extract where the exploitation of the military nomenclature proceeds by excess (in line with the realist tendency towards redundancy) and, as Claude Debon points out, by error for "serviette-torchon" should read "torchon-serviette" -

(...) je m'essuie parfois
la figure
Avec la serviette-torchon qui est dans la sacoche du
sous-verge

("2^e Cannonier Conducteur", lines 8-9)⁷

The use of the code of the initiate here has two main effects, the first being to reinforce the identification of the addresser with the Soldier-Self who is foregrounded in the realist passages against the Poet-Self. The second effect relates to the authentication of discourse through the addresser - what is essential here is that a relationship is established linking initiate (Soldier-Self) and non-initiate (the implicit reader) and that the addresser assumes a position of strength based on his possession of the appropriate linguistic code. Whether or not there is consistent accuracy and empirical truth is of little actual interest: what is indisputable however is that the exploitation of this code reinforces the illusion of truth. It is this opposition between truth and the illusion of truth that confirms the absolute difference between empirical and textual worlds, a difference endorsed by art and sustained by the literariness of the text.

The question central to our discussion of reality, realism and the metonymic mode is inevitably double-edged for if the inviolability of art determines that the image of reality rendered - be it in visual, linguistic or more generally experiential terms - is defective, realism seeks to mask this defectiveness. This merits some further examination.

Whilst realism exploits the referential function and endorses it in representations of reality, the triumph of illusion over reality that realism aspires to determines a swing from a mode dominated by the referential function to a mode dominated by the poetic function which, although it does not deny the referential function, continually works to conceal it. Now, insofar as the poet endorses, consciously or otherwise, the erroneous (in the example Claude Debon cites), this indicates a natural subversion of the referential function and an in-built tendency of writing to work towards the reinstatement of the poetic function through language unconstrained by reality and the weight of empirical truth. It is here that the slide from metonymic to metaphorical mode becomes perceptible.

It is at this point too that the greater complexity of the question emerges. Our position vis-à-vis Jakobson's argument is now ambiguous for our findings contradict his thesis at one level and reinforce it at another. That is to say, there is a tendency in Apollinaire's war poetry for the referential and poetic functions to converge in realist passages and thus abolish the opposition of functions upon which Jakobson bases his argument. At the same time, the gravitation from the referential function to the poetic function within an art form defined by the presentation of an illusion in the guise of reality is indisputable. Recognising this natural gravitation towards metaphor, we move closer to Jakobson's original position. And so, whereas our initial position coincides with that of David Lodge we have to revert to Jakobson to account for the inviolability of the poetic function.

The purest example of this "poetic" phenomenon is found within language forms which exist independently of poetry in the textual sense but which by abolishing the opposition between referential function and poetic function work to eclipse the reference and achieve poetry. This linguistic tendency is brought out in the war poems where the foregrounding of particular elements of the prevailing soldier idiolect demonstrates a tendency, extratextual at its origin, to rename key elements of the war inventory -

"bouteille champenoise" - aerial torpedo
("Le Vigneron Champenois")

"crapauds" / "crapoussins" - German bombs
("Echelon")

"les cigales" - shell burst
("Aussi bien que les Cigales")

"Rosalie" - bayonet
("A l'Italie")

"bourguignotte" - helmet
("Désir")

"palais de tonnerre" - dug out
("Palais de Tonnerre")⁸

What emerges clearly here is the idea that the process of metaphorisation does not belong solely to poetry in the formal sense) but operates independently within language and as such is an empirical linguistic phenomenon. This overturns the concept of

an absolute divide between ordinary language and poetic discourse. The textual effect meanwhile is to foreground the process of natural metaphorisation that operates within an essentially non-literary linguistic code (that elaborated in the military context). By revealing that the pull towards metaphor is contained within language, poetry demonstrates something of the poetic value of everyday discourse.⁹ In this way poetry re-actualises the tension that exists between the metonymic and metaphorical poles at the level of everyday language. This strengthens the case for a formula covering the overlap of referential and poetic functions in ordinary discourse. Moreover, at the point where metaphorical elements are taken into the frame of art through poetry, the supreme metaphorical genre, ordinary language is automatically de-centred in terms of reality. Now the object of poetic focusing, these metaphorical elements undergo processes of revitalisation that are essential if the metaphor is not to lose its force.

As the poetic function operates through the referential function, combining items derived from the same series (the war nomenclature), so this reveals the range of possibilities guaranteed by the interaction of the metonymic and metaphorical modes. Thus, the interest of the foregoing examples lies in the obvious enlargement of the poetic function (as Jakobson defines it) to accommodate ordinary discourse and in the operation of this process within poetry as it works to expose the tension between the two poles.

The metaphorical tendency of language is developed through its natural medium, the Poet-Self, in whose favour the balance Poet-Self/Soldier-Self is redressed with the transition from processes of combination (which link items pertaining to the same sphere of activity contiguously) to processes of selection (which link items drawn from unrelated spheres of discourse on the basis of perceived similarity). This transition is achieved by degrees. We have already seen how Apollinaire achieves a realist representation of war experience through processes of combination which involve the juxtaposition of related elements and metonymic reconstruction. We can now begin to look at techniques which, if they can still be approximated to the metonymic mode, largely anticipate the exploration of the imagination and metaphor - in this respect they are properly transitional in value. This describes the first two categories we shall consider, assimilation and analogy. However, whereas the technique of assimilation foregrounds relationships of contiguity and favours natural combination and unmediated association, with analogy there is a conscious drive on to the metaphorical plane that takes in the use of sanctioned sources, mimesis, and symbolic representation, this move towards ever greater abstraction culminating in the mythic transformation of the primary reality. These various categories will be considered in turn.

The technique of assimilating elements drawn from the same experiential field produces a motivated image. As we might expect there is a high incidence of this in realist passages -

Les 3 servants assis dodelinent leurs fronts
Où brillent leurs yeux clairs comme mes éperons
(...)
4 pointeurs fixaient les bulles des niveaux
Qui remuaient ainsi que les yeux des chevaux

("A Nîmes", lines 9-10, 17-18)

If the tendency is to produce an unremarkable image - unremarkable insofar as the terms compared impose themselves as terms suitable for comparison within the same field of experience - the very fact of their proximity and close association within that field introduces a sense of limitation and renders something of a hermetic reality that verges on the claustrophobic. This idea is conveyed in the following line from "Veille" -

Un grand manteau gris de crayon comme le ciel m'enve-
loppe jusqu'à l'oreille

(line 10)

Moving on from processes of assimilation, we discover something of the potential of analogy: here, the techniques used in the production of images involve juxtaposing items which are ordinarily incompatible, often to startling effect, as in "Saillant" -

Un trou d'obus propre comme une salle de bain

(line 10)

This example is of particular interest for if the image is presented in the form of a reassuring simile ("comme" being the mediator and "propre" indicating a shared value) the terms compared, "trou d'obus" and "salle de bain", are normally

unconnected. There is in the first instance what David Lodge calls a "violation of context" which immediately puts the greatest distance between tenor and vehicle.¹⁰ The effect of this is to divert writing from the axis of combination to the axis of selection by means of a declaration of identity between elements perceived as radically different. Thus, we move from an association of items on the basis of contiguity to an association of items according to similarity, a similarity which strikes us as unexpected and disconcerting and which in terms of empirical criteria appears unmotivated. The impact of the image is determined by the complexity of the imaginative processes which produce it. There is in the first instance a move towards euphemism as the unknown, the dreaded and the death-carrying appropriate values of domesticity, ordinariness and security. This corresponds to a process of familiarisation whereby horror is concealed by a screen of innocence. However it is our anticipation of this concealed horror that prevents the image descending into the gratuitous and allows us to resituate it relative to modes of irony: indeed, if the joint themes of war and cleanliness contain consciously ironic echoes of Marinetti's claim that "war is the only hygiene", this may redeem Apollinaire in the eyes of those who criticise him for his poetic treatment of the war experience.

It is relative to this process of familiarisation that there emerges some identity of function between the image produced by the poetic imagination (in the narrow sense) and the metaphorical dimension of the war idiolect which we discussed above. Both the language of poetry and that of soldier discourse respond to the need to break free of the contingency of experience - working to

camouflage the atrocity of war, they exploit the potential of language to transform reality.

The composition of war poetry motivates Apollinaire's recourse to conventional sources. A sharpened awareness of his place in time coupled with an awareness of the universal significance of the event leads him to seek parallels in history, legend and art. This reaffirms the permanency of the quest model and re-endorses values of loyalty, faith, love and self-sacrifice (recalling the earlier models of faithful wives and warrior-heroes in "La Chanson du Mal-Aimé" and the devoted Templar Knights of "Les Fiançailles"). The tone is set in the following extract from "C'est Lou qu'on la nommait" -

Je vais bientôt partir en guerre
Sans pitié chaste et l'oeil sévère
Comme ces guerriers qu'Epinal

Vendait Images populaires
Que Georgin gravait dans le bois

(lines 18-22)

Whilst the general tendency is to inscribe action in the paradigm of the eternal quest, the direct influence of a variety of sanctioned sources is unmistakable. At the same time the rights of the Apollinairian hypertexte are never compromised: for example in "A Nîmes" an intimation of the experience of alienation emerges amidst echoes of epic poetry and its code of duty, honour, patriotism and companionship -

Perdu parmi 900 conducteurs anonymes
Je suis un charretier du neuf charroi de Nîmes

(lines 3-4)

In the conjoining poems of "Le Médaillon toujours fermé", "Tourbillon de Mouches" and "L'Adieu du Cavalier", similar subject-matter receives subtle treatment that combines poignancy and irony -

Un cavalier va dans la plaine
La jeune fille pense à lui
Et cette flotte à Mytilène
Le fil de fer est là qui luit

Comme ils cueillaient la rose ardente
Leurs yeux tout à coup ont fleuri
Mais quel soleil la bouche errante
A qui la bouche avait souri

("Tourbillon de Mouches")

Ah Dieu! que la guerre est jolie
Avec ses chants ses longs soupirs
Cette bague je l'ai polie
Le vent se mêle à vos soupirs

Adieu! voici le bout-selle
Il disparut dans un tournant
Et mourut là-bas tandis qu'elle
Riait au destin surprenant

("L'Adieu du Cavalier")

If images of the First World War and of ancient history are to some extent overlaid in the first stanza of "Tourbillon de Mouches" by the juxtaposition of representative metonymies ("cette flotte à Mytilène" and "Le fil de fer"), it is an imaginary world which emerges from behind the swarm of flies (symbolising

attendant Death and echoing "Le Musicien de Saint-Merry") and, in the silence of absence, the dissonant, treacherous note of female laughter which sounds.

It emerges from this that whilst the images of quest and quester bear the imprint of cultural codes (in the narrow sense) and are, at the same time, revitalised by the contemporary ideal, the stereotype is not endorsed by experience so much as perpetuated by memory and a sense of nostalgia: this is confirmed by the wistful conclusion of "C'est ~~lou~~ qu'on la nommait" -

Où sont-ils ces beaux militaires
Soldats passés Où sont les guerres
Où sont les guerres d'autrefois

(lines 23-25)

The allusion to "images d'Epinal" in this poem is worth pursuing for the metapoetic significance it acquires, particularly in the context of a discussion of traditional sources. Now, we have noted that whilst Apollinaire preserves his independence as a poet he does not exclude the stereotypes of war that art and literature traditionally endorse. However, if he reverts to what strikes us at times as facile symbolism (the clichéd "comme une étoile filante" in "La Petite Auto" and the repetitious, rhetorical "Rose"/"France" emblem in "De la Batterie de Tir" and "Echelon", for example), the recourse to stereotypes and commonplaces is itself highly motivated and raises questions of considerable complexity. These we can only touch upon here by referring to an example drawn from "2^e Canonnier Conducteur" -

Un officier passe au galop
Comme un ange bleu dans la pluie grise

(lines 18-19)

Whilst the impression that the reader retains here is that of a fairly elementary form of angelism, the move towards abstraction involves an automatic enhancing of the signified ("officier") with, by extension, a glorification of war. This may be explained in terms of a reaction to a wider set of social pressures and collective values (pride, patriotism) or, alternatively, by the psychological need to shut out the horror of experience and seek some form of transcendence.

In the earlier part of this chapter we considered the way in which the need to establish the semblance of a relationship of contiguity between art and reality favours the metonymic mode. We saw how the tension which exists between the metonymic pole and the metaphorical pole increases when poetry, a total metaphor, integrates elements of metonymic production (realist passages). The reason that this tension persists, even in the absence of extreme representations of the metonymic mode (when the pull is towards metaphor), and is not abolished by the natural drive towards the more "poetic" pole of metaphor is explained by the tendency of the metonymic mode itself to yield symbols. At this point we can speak of metonymic symbols insofar as an element which is a constituent of the context comes to represent that context - that is to say, the relationship of contiguity is maintained, the axis of combination prevailing over the axis of selection, but the sign acquires an additional symbolic value. In

"La Grâce Exilée" the idea of symbolic substitution is thematised through the signifier "drapeau" -

Et l'arc-en-ciel est exilé
Puisque on exile qui l'irise
Mais un drapeau s'est envolé
Prendre ta place au vent de bise

(lines 5-8)

In "A Nîmes" the same mechanism operates although the motivation is different. Here, the image of the silent cannon, a metonymy of war (identifying military strength in reserve), yields the same value of substitution (in the substitute forms of sexual fulfilment implicit in line 21) and is subject to a similar process of symbolisation (the cannon is a symbol for unexploited sexual potency) -

Je flatte de la main le petit canon gris
Gris comme l'eau de Seine et je songe à Paris

(lines 21-22)

This involves a very conscious shift from the metonymic mode to the metaphoric for if the opening line introduces a metonymic representation of war experience (in the form of a realistic sketch of an idle moment on duty), Apollinaire moves beyond the purely literal to engage the metaphoric mode in an exploration of the profound consciousness and its potential to yield symbols.

Apollinaire's exploration of the psyche through configurations of symbols is particularly skilfully managed. If he exploits at times the reserves of collective symbolism he avoids

banal statements of universal truth by creating new and unexpected combinations. In "Saillant" he pursues the theme of repressed sexuality, conjoining two acknowledged phallic signs to produce an image of considerable intensity -

Mais la couleuvre me regarde dressée comme une épée

(line 9)

Thus he steers away from any too conventional (impoverished) forms in order to explore rich stores of personal symbols, achieving an intensity and intimacy of expression that is at times reminiscent of "Les Sept Epées" and the erotic vein of the neo-Symbolist poems.¹¹ "L'Inscription Anglaise" is particularly effective as an intimation of forbidden longing - here nature provides the elements, the imagination exposes the cipher and the serpents' knots trace the image of secret desire -

Mais les noeuds de couleuvres en se dénouant
Ecrivent aussi le nom émouvant
Dont chaque lettre se love en belle anglaise

(lines 18-20)

In the three examples we have studied the set towards metonymy coincides with the set towards metaphor. The metonymic mode foregrounds contiguously-related elements (cannon and snake constituting metonymies of the soldier's experience at the firing-range and in the forest), whilst the metaphoric mode disrupts the axis of combination and promotes the selection of elements that are non-contiguous. This generates two types of symbols - implicit symbols (where the association of concepts is merely suggested, as in "A Nîmes") and declared symbols (where the

association of concepts is indicated by simile, whether simple - "la couleuvre ... dressée comme une épée" in "Saillant" - or extended - "Les virilités des héros fabuleux érigées comme des pièces contre avions" in "Le Chant d'Amour"). Alternatively, the more complex form of metaphor binds the orders of love and war - "Virilités du siècle où nous sommes / O Canon" in "Fusée" and "Le tonnerre des artilleries qui accomplissent le terrible amour des peuples" in "Le Chant d'Amour".

Whilst simile involves a conscious alignment of the metonymic and metaphoric modes (this verges on interdependency at the point where simile is replaced by metaphor and the mediating term is suspended), any notion of parity has to be excluded for whilst metonymy provides the motivation and impulse it is quickly overtaken in a resolute drive towards metaphor: the impossibility of containing desire within the parameters of observation and "objective" (realist) reconstruction - the basis of metonymy - makes this inevitable. Pursuing the theme of desire we find further evidence of this shift from metonymic mode to metaphoric mode in the erotic dimension which many poems explore.

If war conjures up images of an essentially non-erotic reality (this is confirmed by the series of representative war metonymies) processes of eroticisation speak to us of the need to sublimate horror and replace alienation with desire. Desire informs Apollinaire's war poetry through images of Woman, the cherished ideal and the projection of absent love.

Whilst the re-emergence of the love quest in the war poems inspires a much freer pursuit of metaphor, the more deliberate set

towards the metaphoric pole rarely obscures the complex relationship between metonymy and metaphor that the war poetry sustains. Indeed, if the instances of the erotic function are numerous and diverse and its metaphoric possibilities unlimited, its origin can be traced back to the metonymic mode which, as it yields elements for metamorphosis, generates its own transformational energies. This is highlighted in "Fusée" and "Fête": here, metonymy fulfils an initial contextualising function, the selection of the tenor or subject from the sphere of war activity ("La large croupe de mon cheval" in "Fusée", "Deux fusants" in "Fête") providing focus, stability and naturalness. At the same time each metonymy is a trigger for the imaginative processes which deflect the reality of the battle-field through visions of desire -

En voyant la large croupe de mon cheval j'ai pensé
à tes hanches

("Fusée", line 5)

Deux fusants
Rose éclatement
Comme deux seins que l'on dégrafe
Tendent leurs bouts insolemment

("Fête", lines 5-8)

Although the transformational potential suggested by these images is infinite, no actual metamorphosis occurs: once more, simile (declared in "Fête", absent but implied in "Fusée") links the representative signs of war and desire, but the presence of a mediating term ("Comme" in "Fête", "En" and a present participle with consequential value in "Fusée") actively undermines the correspondence, checks the transformational energy of the images

and reaffirms the enduring difference between two independent spheres of discourse (war and love) and between two modes of expression, metonymy and metaphor. Only a more complex combination of modes allows Apollinaire to mask these differences and produce a more intense, more audacious image. This is achieved when the juxtaposition of two notionally distinct spheres of discourse is abolished in favour of processes which involve the direct overlaying of love and war experience and the suppression of the mediating term. This allows Apollinaire to achieve a highly condensed opening image in "Fusée" where the absence of simile form ("comme") and the compression of two separate realities (love and the instruments of war) in "Tes seins sont les seuls obus que j'aime" (line 3) signals a more determined set towards metaphor. This instance contrasts markedly with the "split" image produced by the juxtaposition of representative metonymies in the preceding examples where Apollinaire draws attention to the deliberate conjoining of two dissimilars, foregrounding their difference value and maintaining an absolute opposition between modes.

The drive towards metaphor offers a potential resolution of the conflict between war and love, presence and absence, in terms of a more sustained projection of desire upon the imaginary Other, the reflection of Self through the axis of metaphor. The grammatical symmetry of the opening line of "Dans l'Abri-Caverne" reproduces the mirror image -

Je me jette vers toi et il me semble aussi que tu
te jettes vers moi

The union of Self and Other is consummated symbolically through the binding element of fire in an image which draws on the meta-physical intensity of the neo-Symbolist works -

Une force part de nous qui est un feu solide qui nous
soude

(line 2)¹²

Evidence of a link with the earlier phase is borne out by the essential 'contradiction' and the revelation of a presence unreal and metaphorical, a presence which denies the reality of the human senses and reaffirms the power of intuition -

Et puis il y a aussi une contradiction qui fait que nous
ne pouvons nous apercevoir

(line 3)

Union attaches not to the physical order, but is inspired by mutual intuitiveness and sustained by mental correspondences -

Ma pensée te rejoint et la tienne la croise

("Fusée", line 2)

In "Dans l'Abri-Caverne" Apollinaire extends his reflection, exploring beauty as a mental construct, an idea to which the imagination and poetry give form. Thus, beauty endures as a verbal sign (signifier) and as a concept (signified) but is denied its material reference. Turning the poem into a celebration of beauty in its physical absence Apollinaire explores the power of the imagination to inform the void he feels. Through the combined voices of Soldier and Poet he elects the imagination his highest

faculty and invokes his essential muse -

Dans ce grand vide de mon âme il manque un soleil
il manque ce qui éclaire
C'est aujourd'hui c'est ce soir et non toujours
Heureusement que ce n'est que ce soir
Les autres jours je me rattache à toi
Les autres jours je me console de la solitude et de
toutes les horreurs
En imaginant ta beauté
Pour l'élever au-dessus de l'univers extasié
Puis je pense que je l'imagine en vain
Je ne la connais par aucun sens
Ni même par les mots
Et mon goût de la beauté est-il donc aussi vain
Existes-tu mon amour
Ou n'es tu qu'une entité que j'ai créée sans le vouloir
Pour peupler la solitude
Es-tu une de ces déesses comme celles que les Grecs
avaient douées pour moins s'ennuyer
Je t'adore ô ma déesse exquise même si tu n'es que
dans mon imagination

(lines 13-28)

Apollinaire's treatment of the war as a subject for poetry, more particularly as regards the pursuit of beauty and the sublimation of horror, forces the reader to question his assumptions and expectations about the nature of "war" poetry and the role of the war poet. Certainly, this phase of Apollinaire's composition has stirred considerable controversy, causing a split in readership along lines of conflicting aesthetic and moral values: those with an overriding commitment to aesthetic values endorse Apollinaire's refusal to turn poetry into a medium for moralising rhetoric, upholding the need to preserve independence; those who seek confirmation for a set of moral values take issue with Apollinaire for failing to offer a sustained and unequivocal

condemnation of the futility of war.

Where Apollinaire's response - as a poet - to the war is contested he is criticised on two accounts, firstly for what is seen as a failure to express a sense of moral outrage through poetry and thus confirm a set of shared values, secondly for his use of metaphor, which is seen to obscure reality and distort the truth and this particularly in the positive transformations which metaphor generates in the war poems.

The first charge relates to the treatment of moral and aesthetic values in war poetry. Many would argue that moral grounds necessarily outweigh aesthetic considerations - certainly, in the context of the First World War, such a view is easily defended. Now, in seeking confirmation for a set of collective moral values, Apollinaire's critics implicitly reject the idea that aesthetic considerations and moral objectives are in any way reconcilable. We take the opposite view for we believe that Apollinaire's strength as a war poet lies in his consistency in pursuing aesthetic values whilst upholding the moral objective. To imply, then, that the poet is faced with a choice between aesthetic values and moral values is to misconstrue Apollinaire's intention at the outset. As we shall see, Apollinaire's achievement stems from his skill in conveying moral values through complex, contrasting aesthetic registers and visions which, appealing to the imagination and the intellect, rather than to sentiment and pity, challenge our expectations as readers.

The second line of criticism raises more complex issues for the representation Apollinaire gives to war as a subject for

poetry is varied and infinitely more subtle than his accusers would have us believe. Apollinaire does not neglect the reality of this war of attrition, he merely refuses to agonise -

Ne pleurez pas sur les horreurs de la guerre

("Guerre", line 6)

Seeking to rise above the indulgences of sentimentalism and the excesses of moral hysteria, Apollinaire channels his revolt through positive transformations which provide him with a medium for irony and allow him to achieve a more dispassionate, more incisive means of expression: this we shall consider at greater length towards the end of this chapter.¹³ If Apollinaire redeems himself as a war poet in passages which exploit instances of positive transformation with obvious ironic intent, elsewhere he exposes himself to attack for what his critics judge to be indifference or ambivalence in the face of human suffering. However, to seek actively to embrace a fuller, more complex experience through the medium of poetry is not perforce to default on collective moral values. Apollinaire gives expression to this in "Chant de l'Honneur" where he acknowledges the "crime" whilst defending the rights of beauty and, by implication, the coexistence, however paradoxical, of conflicting values -

Je me souviens ce soir de ce drame indien
Le Chariot d'Enfant un voleur y survient
Qui pense avant de faire un trou dans la muraille
Quelle forme il convient de donner à l'entaille
Afin que la beauté ne perde pas ses droits
Même au moment d'un crime

Et nous aurions je crois
A l'instant de périr nous poètes nous hommes
Un souci de même ordre à la guerre où nous sommes

(lines 1-9)

It is through images of Woman, the embodiment of the love ideal, that Apollinaire endorses the rights of beauty, be this in the midst of suffering. The discrepancy that emerges here between illusion (beauty as a product of the imagination) and reality (the dehumanising experience of war) generates a complex set of tensions that is projected upon representations of the Body in the war poems.

The dream of union with the desired Other inspires themes of power and possession, releasing a vision of harmony and sensuality that unfolds through images of the whole and perfect Body -

Si je songe à tes yeux je songe aux sources fraîches
Si je pense à ta bouche les roses m'apparaissent
Si je songe à tes seins le Paraclet descend
O double colombe de ta poitrine

("Chevaux de Frise", lines 28-31)

The reality of the war experience contradicts this with images of the Body dislocated, the limbs torn and scattered, images which find their mythic equivalent in the dismemberment of Orpheus and the symbolic destruction of the Poet. This enduring contradiction is embraced by the range of styles and registers Apollinaire explores.

There emerges, at one extreme, the series of realist observations which, minimally denotative rather than aggressively indicative, are understated, controlled and occasional: in "Chant de l'Horizon en Champagne", "(le) brancardier blessé" (line 5), "ça brûlait la paupière" (line 43), "Oeil du Breton blessé couché sur la civière" (line 45), and in "Visée", "Enfant aux mains

coupées". The same minimalism shapes the realist treatment of the theme of death: its effectiveness in conveying the grim, dehumanising effects of war is highlighted in "Il y a" in a hushed intimation of mortality. Here the Body is replaced by the material signs of death -

Il y a à minuit des soldats qui scient des planches
pour les cercueils

(line 16)

Realist forms are offset by figurative representations of war's violation as images of soldier casualties subside and are replaced by the signs of primitive rite and ritual sacrifice -

Je me souviens du si délicat si inquiétant
Fétiche dans l'arbre
Et du double fétiche de la fécondité
Plus tard une tête coupée
Au bord d'un marécage
O pâleur de mon ennemi
C'était une tête d'argent

("Les Soupirs du Servant de Dakar", lines 16-22)

The allegorical treatment of the theme of death in "Echelon" marks the limits of abstraction and the conscious sublimation of an enduring obsession -

On a pendu la mort
A la lisière du bois
On a pendu la mort
Et ses beaux seins dorés
Se montrent tour à tour

(lines 10-14)

Intimated in the mythic sequence of "Le Voyageur", the theme of the Poet's death returns to inform the war poems.¹⁴ Whilst we are far from a reactualisation of the Orpheus myth per se the analogy inspired leads myth and reality to converge in images of utter dehumanisation. Here the Body ceases to exist, only the signs of violation endure -

Là-bas plus blanche est la blessure

("Echelon", line 6)

The pure, derealised vision that emerges here bears an affinity with the sterile, inhuman landscapes of Mallarmé's poetry ("la blancheur animale au repos" in "L'Après-midi d'un Faune"). Not only does the abstract quality of the image appear to attach to the purer Symbolist aesthetic but the controlling ellipsis - a feature of the rigour and economy of Mallarmé's style - contributes to the effectiveness of the image and contrasts sharply with early crude attempts by Apollinaire to render the theme of violation.¹⁵

Whilst the war poems define a coherent chronological and thematic phase of Apollinaire's composition, the synchronic unity evident in other phases (for example, the fire poems and the sign-poems) is noticeably absent. Whether at the level of the individual text or group of texts, no single genre prevails, no single vein of expression excludes any other. Apollinaire's effort in maximising contrast through techniques of shift, displacement and discontinuity, applied here across a much broader range of poems, contrasts sharply with the more concerted, more

radical application of these principles in, say, the 1912-1914 works. That Apollinaire's aim is to achieve total poetry becomes increasingly apparent as he works through a variety of styles and registers, now exploring a purer, distinctly Symbolist vein through idealist, transcendental intimations, now exposing the reader to passages disconcerting in their stark realism or menacing in the grim fantasy they reveal as the Body surrenders to the trench-grave and the themes of sexuality, orality and death merge in visions of macabre voluptuousness -

C'est un banquet que s'offre la terre
Elle a faim et ouvre de longues bouches pâles
La terre a faim et voici son festin de Balthasar
cannibale

("Merveille de la Guerre", lines 15-17)

If this brings to mind the imaginative extravaganza of "Palais", mere parody is no match for the bitter irony which pierces these fantastic representations of the battle-field, revealing the devouring mouth of the trench-siren who tempts and subjugates her prey only to destroy it. "Chant de l'Honneur" exposes the travesty of the love-union as the Body is lured to the trench-grave for what predictably is a final act of capitulation -

O jeunes gens je m'offre à vous comme une épouse
Mon amour est puissant j'aime jusqu'à la mort
Tapie au fond du sol je vous guette jalouse
Et mon corps n'est en tout qu'un long baiser qui mord

(lines 33-36)

Whilst this bitter, death-sealing kiss stirs memories of the "baisers mordus sanglants" of "La Chanson du Mal-Aimé" (line 144),

in broader terms it is a significant pointer to the sustained continuity that derives from the transposition and transformation of images of the Castrating Woman.¹⁶

The merging of body and matter in the trench-grave inspires an exploration of tactile experience that extends into a phenomenology of the sclerotic world of the trench. The reality of bodies floundering in slime is projected by the thematics of viscosity. Releasing images of aqueous and subterranean life, this induces visions of constraining matter and seething glaucous pools -

J'ai bâti une maison au milieu de l'Océan
Ses fenêtres sont les fleuves qui s'écoulent de mes
yeux
Des poulpes grouillent partout où se tiennent les
murailles
Entendez battre leur triple coeur et leur bec cogner
aux vitres

....

Les poulpes terrestres palpitent
Et puis nous sommes tant et tant à être nos propres fossoyeurs
Pâles poulpes des vagues crayeuses ô poulpes aux becs
pâles
Autour de la maison il y a cet océan que tu connais
Et qui ne se repose jamais

("Océan de Terre", lines 1-4, 14-18)

Fantastic, at times surrealistic visions subside, giving way to representations of the Fall at the point where the Body as a physical reality is replaced by the Body as a metaphor for silence, darkness, loss and alienation -

Moi j'ai ce soir une âme qui s'est creusée qui est vide
 On dirait qu'on y tombe sans cesse et sans trouver
 de fond
 Et qu'il n'y a rien pour se raccrocher
 Ce qui y tombe et qui y vit c'est une sorte d'êtres laids
 qui me font mal et qui viennent de je ne sais où

("Dans l'Abri-Caverne", lines 8-10)

Visions of demonic possession recall the holocaust of evil spirits released in "La Chanson du Mal-Aimé" (stanza 33) whilst the projection of the experience of alienation through images of ebb and flow finds its mythic analogy in the scenario of the Danaides' barrels. Although the recurrence of specific schemata indicates a constancy in structuring patterns, the schematic relationships engaged are at once flexible and more highly complex. Indeed, if the vertical plunge structures the experience of despair the tension which poetry sustains determines that there is a pull in the other direction. Thus, any single schema inspires its opposite and guarantees the reversibility of schemata and the conversion of any given set of values. We noted this in the earlier works in instances of contraction and expansion (in the epigraph of "La Chanson du Mal-Aimé" - "... mon amour à la semblance / Du beau Phénix s'il meurt un soir / Le matin voit sa renaissance" and similarly in "La Tzigane" - "Nous lui dîmes adieu et puis / De ce puits sortit l'Espérance" (lines 3-4). From this interaction of values and the enduring set of conflicts it inspires, poetry draws its richness and complexity. In "Chant de l'Horizon en Champagne" we see schemata less expressly modified than subtly inflected in an image which tells of an access of reckless desire. This is a catalyst for destruction and self-destruction -

Je suis l'invisible qui ne peut disparaître
Je suis comme l'onde
Allons ouvrez les écluses que je me précipite et
renverse tout

(lines 80-82)

The range of styles which Apollinaire explores - from the realist to the highly figurative - leads two essentially distinct language functions to embrace. The first - a primary communicative function shared with the language of prose - focuses on language as an agent of exploration and a means to an end different from itself: the most obvious instances of this derive from the realist mode as it registers and reproduces actuality. The second function posits language as an object for exploration and an end in itself, thus confirming the metaphoric value of poetry. Although, at any time, one or other function may appear to prevail (this we noted with regard to realist form), more consistently these functions interact in combined sets towards communication and poetic exploration.

The soldier idiolect, as we saw at the beginning of this chapter, provides Apollinaire with a focus for the exploration of language as a means of communication in a specific context, the realist mode providing a medium for its transcription. Moving from the purely transcriptive, mimetic function (with its implicit combination of elements drawn from the same sphere of discourse), Apollinaire exposes the metaphoric potential of the soldier idiolect. This shift from realist denotation to metaphor involves a transfer from the axis of combination to the axis of selection. In exploring the transformational potential of the soldier idiolect, Apollinaire experiments with a variety of modes of

expression that allow individual elements of discourse to become meaningful in new ways.

In particular, Apollinaire focuses on the soldiers' renaming of the war nomenclature, exposing the highly figurative and deliberately euphemistic functions of language. He exploits the function of the soldier idiolect to conceal the murdering reality by means of a sophisticated linguistic subterfuge. Masking the sinister truth behind mock reconstructions of the pastoral idyll, he proceeds to lay bare the grim intent -

Grenouilles et rainettes
Crapauds et crapoussins
Ascèse sous les peupliers et les frênes
La reine des prés va fleurir
Une petite hutte dans la forêt
Là-bas plus blanche est la blessure

("Echelon", lines 1-6)

Apollinaire's experimentation with the soldier idiolect allows for two levels of reading: an innocent reading which permits an identification of the context as pastoral-inspired, the poem or fragment of the poem reading as an instance of the pastoral genre in much the same way as the "Aubade" of "La Chanson du Mal-Aimé" offers a representation of idyllic nature. However, at another level, the reader's perception of the disparity between metaphor (the pastoral vein) and reference (war) and his awareness of the nature and degree of the distortion that language operates sharpens the sense of irony - the effect of this is to destroy the illusion fostered by the first degree reading and expose the insidious plot.

The idea of a progressive reading based on the deciphering of naive evocations is not appropriate in every instance: in "Vers le Sud", for example, the function of the pun is to expose two different, even opposing, semantic orders simultaneously. Here, the Symbolist-inspired description of luxuriant nature coincides with intimations of violence -

Nos coeurs pendent ensemble au même grenadier
Et les fleurs de grenade en nos regards écloses
En tombant tour à tour ont jonché le sentier

(lines 6-8)

This allows Apollinaire to introduce a more subtle form of irony that sabotages the positive transformation as it occurs and exposes the starker reality and sombre truth. This more subtle form of irony is a mark of the emotional distance that enables Apollinaire to return more forcefully to attack the futility of war and thus save poetry from gratuitousness and defend himself against charges of indifference.

In "Les Grenadines Repentantes" the exotic idyll is linked to the harsh reality of suffering in a more obvious way by the double pun on "grenade" and "touchante". Overlaying images of luscious fruit and the instruments of human destruction, Apollinaire operates a cynical deflation of the values of sentimentalism and poignancy, both as regards literature (the note of self-derision which inflects the pastoral parody in "Aubade" - "La nature est belle et touchante" - is clearly echoed here) and war (with the literal reminder of mortal danger in "la grenade est touchante"). The ironic substitution of the values of innocence and violence is

pursued in the transformation of the death-carrying grenade into a life-giving egg -

En est-il donc deux dans Grenade
Qui pleurent sur ton seul pêché
Ici l'on jette la grenade
Qui se change en un oeuf coché

Puisqu'il en naît des coqs Infante
Entends-les chanter leurs dédains
Et que la grenade est touchante
Dans nos effroyables jardins

Apollinaire combines irony, the sign of a deeper personal revolt, and the travesty of genre in a more deliberate, more aggressive distortion of the fairy idyll in "Merveille de la Guerre": now the forest fête becomes an orgiastic danse macabre and visions of the fairy wonderland are corrupted by the grim spectacle of a cannibal feast. Here, the mode has clearly turned from the representation of the ideal to the corruption of that ideal (this being anticipated by the tears of the fairy godmothers in "La Chanson du Mal-Aimé" (stanza 29)). To such monstrous, deformed versions of the original genre N. Frye ascribes the value "demonic parody", a description particularly apposite for "Merveille de la Guerre".¹⁷ Here, an initial series of positive transformations exploits the in-built distancing function of language (this involves a development of the euphemistic and figurative functions of the soldier idiolect) The shift to irony at line 7 enables the poet to address his essential subject-matter, the lethal beauty of the night sky -

Que c'est beau ces fusées qui illuminent la nuit
Elles montent sur leur propre cime et se penchent
pour regarder
Ce sont des dames qui dansent avec leurs regards pour
yeux bras et coeurs

J'ai reconnu ton sourire et ta vivacité

C'est aussi l'apothéose quotidienne de toutes mes
Bérénices dont les chevelures sont devenues des
comètes
Ces danseuses surdorées appartiennent à tous les temps
et à toutes les races
Elles accouchent brusquement d'enfants qui n'ont que
le temps de mourir

(lines 1-7)

Whilst irony identifies a confident reassertion of authorial standpoint, it is also a medium for the feelings of conflict and alienation that inform the collective psyche explored in many poems. This is exposed with considerable dramatic effect in "La Petite Auto" where the apocalyptic representation of the theatre of conflict sets the scene for the exploration of more profound desires and fears, the projection of the historical event through a sequence of hallucinatory images inducing an essentially expressionistic vision of entry into war -

Des géants furieux se dressaient sur l'Europe
Les aigles quittaient leur aire attendant le soleil
Les poissons voraces montaient des abîmes
Les peuples accouraient pour se connaître à fond
Les morts tremblaient de peur dans leurs sombres
demeures

Les chiens aboyaient vers là-bas où étaient les
frontières

(lines 6-11)

The description of original chaos that unfolds here reminds us that all beginnings are identical. Here, history is abolished and replaced by an archaic order. The Self, freed from the contingency of events (the temporal order represented by the horizontal axis the car journey traces), plunges the length of the vertical and enters the chaos of birth, an image charged with the enduring sense of human anguish. We recall the schematic representation of obsession and despair in "Le Voyageur", the struggle towards light and the inevitable fall into darkness, a vision which invokes the memory of Sisyphus.¹⁸ In the same way, in "La Petite Auto", the descent into the hell of the collective psyche yields mythic representations which harness the dynamic potential of Apollinaire's imagery to visions of power and possession spatialised by processes of enlargement and multiplication. The most striking and most extreme instances of these are the dwarfing of the Self by the monstrous Cyclops figures, the "bergers gigantesques" (line 29), and the fall from the "Hauteurs inimaginables" that reactualises the failed dream of Icarus.

The visions produced in "La Petite Auto" stretch from the apocalyptic to the millenarian and in this respect the opening poem of the war cycle occupies a capital position. Anticipating "Guerre", it announces a post-war Utopia and a symbolic rebirth, this infusion of optimism recalling the confident tone of "Vendémiaire" -

Nous comprîmes mon camarade et moi
 Que la petite auto nous avait conduits dans une époque
 Nouvelle
 Et bien qu'étant déjà tous deux des hommes mûrs
 Nous venions cependant de naître

(lines 36-39)

... nous aurons les abîmes
Le sous-sol et l'espace aviatique
Maîtres du timon
Après après
Nous prendrons toutes les joies
Des vainqueurs qui se délassent
Femmes Jeux Usines Commerce
Industrie Agriculture Métal
Feu Cristal Vitesse
Voix Regard Tact à part
Et ensemble dans le tact venu de loin
De plus loin encore
De l'Au-delà de cette terre

("Guerre", lines 9-21)

Actions belles journées sommeils terribles
Végétation Accouplements musiques éternelles
Mouvements Adorations douleur divine
Mondes qui vous ressemblent et qui nous ressemblent
Je vous ai bus et ne fus pas désaltéré

Mais je connus dès lors quelle saveur a l'univers

("Vendémiaire", lines 161-166)

Like "Vendémiaire", "La Petite Auto" predicts the realisation of a technological myth and the birth of a new order -

Je sentais en moi des êtres neufs pleins de dextérité
Bâtir et aussi agencer un univers nouveau

(lines 25-26)

Et nos mains innombrables
Usines manufactures fabriques mains
Où les ouvriers nus semblables à nos doigts
Fabriquent du réel à tant par heure

("Vendémiaire", lines 45-48)

However, this sense of optimism is overshadowed by predictions of a dark, dehumanised world in "Dans l'Abri-Caverne" with its intimations of primitive life in embryonic form -

... une sorte de vie
qui est dans l'avenir dans l'avenir brut qu'on n'a
pu encore cultiver ou élever ou humaniser

(line 12)

In "La Petite Auto" Apollinaire runs together these two interpretations of man's future in a new version of the Icarus myth that combines universal optimism and an enduring sense of futility and loss. Here, the original values (aspiration, rivalling with the gods) are reaffirmed but now the vision of universal harmony that the flying metaphor inspires is distorted by historical fact and deflected by images of aerial combat that usher in a new order of violence, a prophecy confirmed in "Les Collines".¹⁹ Predictably, the myth is deposed with the conclusion of the cycle of war poems -

Ailés et tournoyants comme Icare le faux
Des aveugles gesticulant comme des fourmis
Se miraient sous la pluie aux reflets du trottoir

("La Victoire", lines 3-5)

Across the range of war poems Apollinaire's response to these questions is variable and complex. True to the Utopian dream the desire for power and possession endures and inspires a spatialisation of desire in the absence of constraining time categories -

Mon désir est la région qui est devant moi
Derrière les lignes boches
Mon désir est aussi derrière moi
Après la zone des armées

Mon désir c'est la butte du Mesnil
Mon désir est là sur quoi je tire
De mon désir qui est au-delà de la zone des armées
Je n'en parle pas aujourd'hui mais j'y pense

("Désir", lines 1-8)

This dream of omnipotence finds its fullest expression in "Chant de l'Horizon en Champagne" where the insubstantial, imperceptible Self merges with the horizon, the mythic seizing of power inducing a total spatialisation of desire that is symbolised by the all-encompassing circle of the peacock's tail -

Moi l'horizon je fais la roue comme un grand Paon

(line 34)

The nature and degree of spatialisation reflect changing paradigms of subjective experience. Thus, images of the Self dwarfed by apocalyptic figures and powerless in space are offset by visions of world-conquest projected through images of liquid penetration and unrestrained ramification -

Mais j'ai coulé dans la douceur de cette guerre avec
toute ma compagnie au long des longs boyaux
Quelques cris de flamme annoncent sans cesse ma
présence
J'ai creusé le lit où je coule en me ramifiant en mille
petits fleuves qui vont partout
Je suis dans la tranchée de première ligne et cependant
je suis partout ou plutôt je commence à être partout

("Merveille de la Guerre", lines 25-28)

Whilst these images conjure up a world that is oppressive and claustrophobic, offering meaningful representations of profound anguish through the phenomenology of sclerosis, they are no less significant in consecrating the return to origins as the Self transcends the chaos of birth to take possession of the earth -

Nous sommes l'Arc-en-terre
Signe plus pur que l'Arc-en-Ciel
Signe de nos origines profondes

("De la Batterie de Tir", lines 9-11)

It is at this point that the generating power of the earth transfers to the Self, recalling the concluding image of Le Poète Assassiné where the earth assumes the shape of Croniamantal -

... le sculpteur revint avec des ouvriers qui habillèrent le puits d'un mur en ciment armé large de huit centimètres, sauf le fond qui eut trente-huit centimètres, si bien que le vide avait la forme de Croniamantal, que le trou était plein de son fantôme.²⁰

The conversion of the original trauma into a dream of omnipotence points to a significant restructuring of subjective experience. In many of the war poems this takes the form of a redefinition of the senses and sensation. This marks something of a return to the neo-Symbolist vein explored in the 1908 poems. In "Fumées", for example, the experience of synaesthesia gives a highly figurative expression to the exploration of the poetic imagination -

Et tandis que la guerre
Ensanglante la terre
Je hausse les odeurs
Près des couleurs-saveurs

...

Des fleurs à ras du sol regardent par bouffées
Les boucles des odeurs par tes mains décoiffées

(lines 1-4, 6-7)

Synaesthesia involves the transfer of sensation from one sensory order to another: from the selection (as opposed to combination) of elements that this presupposes it is clear that synaesthesia attaches to metaphor.²¹ Thus, in synaesthetic instances metaphor prevails over metonymy, extending the axis whose origin we identified with realist forms (the point of optimal convergence of art and life) and which cuts through successive forms of representation. Each point along this axis marks a greater degree of metaphorisation. This becomes clear when we compare Apollinaire's treatment of visual experience in different poems.

In "A Nîmes" colour provides for an initial reaffirmation of context ("le petit canon gris" - line 21), operates as a catalyst for memory and establishes an immediate correspondence between the world represented metonymically by "canon" and the mental world of the poet (memories and longing) -

Gris comme l'eau de Seine et je songe à Paris

(line 22)

"Visée" identifies a more advanced stage in the process of metaphorisation with a more obvious set towards abstraction. Seeking a symbolic representation of idealist aspiration and metaphysical

desire ("Guerre paisible ascèse solitude métaphysique"), Apollinaire selects silver and gold for connotations of rareness and grace and an association with alchemy that lends metaphoric value to the idea of a transmutation of the primary reality of war through poetry -

Des mitrailleuses d'or coassent les légendes

Harpe aux cordes d'argent ô pluie ô ma musique

However, with the exception of a brief instance of synaesthesia ("Entends nager le Mot poisson subtil"), Apollinaire holds off from any radical transformation of the primary reality, limiting metaphorisation to the exploration of universal values. Elsewhere, more experimental use of colour produces purer forms of metaphor as in "Fumées" where colour offers access to myth and love -

Mais je connais aussi les grottes parfumées
Où gravite l'azur unique des fumées
Où plus doux que la nuit et plus pur que le jour
Tu t'étends comme un dieu fatigué par l'amour

(lines 8-11)

A more sustained drive towards metaphor involves the pursuit of abstract forms which confirm the non-representational aims of the poet and consecrate the enduring value of the poem as metaphor. Here some caution is required for whilst this may suggest a quantum leap into the realm of pure metaphor (to which there corresponds in broad terms the series of replacements horizontal/vertical, time/space, metonymy/metaphor), abstraction does not of

necessity equate with a negation of context or a suspension of contiguity. Indeed, in many of the war poems, metonymy is the essential catalyst and point of origin of transformation. This is revealed in "Reconnaissance" -

Et les canons des indolences

Tirent mes songes vers
 les
 cieux

(lines 7-8)

The metaphoric experience which individual instances of metaphor-inducing metonymies inspire corresponds to a heightened awareness of physical reality. This emerges in "Fumées" which, in its intimation of the powers of intuition, steers away from any too purely abstract form to convey a sharper perception of the material world -

Tu fascines les flammes
Elles rampent à tes pieds
Ces nonchalantes femmes
Tes feuilles de papier

(lines 12-15)

Dream is a privileged form inspired by nature and sustained by the imagination -

Les feux mouvants du bivouac
Eclairent des formes de rêve
Et le songe dans l'entrelacs
Des branches lentement s'élève

("Les Feux du Bivouac", lines 1-4)

O Lueurs soudaines des tirs
Cette beauté que j'imagine
Faute d'avoir des souvenirs
Tire de vous son origine

("Chant de l'Horizon en Champagne", lines 68-71)

... un soldat s'efforce
Devant le feu d'un bivouac d'évoquer cette apparition
A travers la fumée d'écorce de bouleau
Qui sent l'encens minéen
Tandis que les volutes bleuâtres qui montent
D'un cigare écrivent le plus tendre des noms

("L'Inscription Anglaise", lines 13-17)

Visions, prophecies and ciphers lend form to metaphor as poetic endeavour turns from the registering of reality (through the metonymic mode) to the interpreting of the subtle movements of nature. If this does much to reinstate the concept of a surnaturel as explored in the 1912-1914 period, already the intensity of poetic feeling in these poems forges a link with the neo-Symbolist temper of 1908 in terms of a consolidation of the powers of intuition. This renewed lyric intensity finds its outlet in the quest for the metaphysical truth that is masked by the enigmatic light of flares -

... l'avenir secret que la fusée élucide

("Visée")

- and in the exploration of intuition through the search for essences which the senses apprehend but which thought, in seeking to give form to, inevitably destroys -

C'est quelque chose de si t nu de si lointain
Que d'y penser on arrive   trop le mat rialiser

("L'Inscription Anglaise", lines 1-2)

In this there is an implicit correspondence with the apprehension of the insubstantial in "Un Fant me de Nu es".²²

The import of these ideas gives rise to poems such as "La Gr ce Exil e" and "Refus de la Colombe" , both of which embrace the transcendental ideal in a form that is rigorously anti-representational. Although each poem solicits an awareness of context, actual context-inspired references are diverted from their original representative function (whereby elements from the same sphere of discourse are drawn together in a reconstruction of a reality wholly external to the text). The suppression of the representative function coincides with and is conducive to a heightening of textual self-awareness, the poem unfolding as a reflection on its function as a metaphor and the transformational possibilities that this implies. This presupposes a sustained application of the principle of substitution that is the basis of metaphor in Jakobson's description. The structure of "La Gr ce Exil e" reflects this essential substitution -

Va-t'en va-t'en mon arc-en-ciel
Allez-vous-en couleurs charmantes
Cet exil t'est essentiel
Infante aux  charpes changeantes

Et l'arc-en-ciel est exil 
Puisqu'on exile qui l'irise
Mais un drapeau s'est envol 
Prendre ta place au vent de bise

Although the nature of the substitution is only intimated in the closing lines (the point at which it is concluded) the process of substitution is clearly under way from the outset. This is reflected in syntax (in the shift from second person to third and back, and from invocation to narration at lines 5 and 6 and back to invocation at line 7) and in imagery (the selection of items drawn from different spheres of discourse and linked by colour and by sustaining plastic preoccupations permits transformations of the original sign ("arc-en-ciel") through "couleurs charmantes", "écharpes changeantes" and "qui l'irise" before the rainbow disappears and is replaced emblematically by "drapeau"). Here, each image generates its own transformation, the chain of substitutions creating a moving tableau.

It is the potential of the poem to sustain this inner dynamic that contrasts with the deliberate "de toutes pièces" construction of the sign-poems of the 1912-1914 period. Whilst there is undeniable plasticity in "La Grâce Exilée" - the homophonic "l'irise" conjoining poetic and plastic values - it is of a different order. Here, considerations of form remain central, respect of the octosyllabic quatrain and alternating rhyme indicating a high degree of control. Thus, the constancy of verse-form checks the lyrical sweep impelled by themes of aspiration, exile and detachment.

If the constancy of verse-form establishes order and a degree of formal simplicity, the purity of line-pattern that derives from formal rigour and repetition is equally effective in preserving the rarefied atmosphere connoted by "Infante", an image to which the values of exile, grace and metamorphosis attach. From the

tensions which the poem generates (simplicity/rareness, present tense/timeless present, controlling structure/thematics of dissolution) - all signs of an essential opposition between theme and structure - there emerges a delicate balance consistent with a high degree of orchestration for what is a short and, at first sight, impressionistic piece.

The same poetic self-reflection emerges in "Refus de la Colombe". Here, Apollinaire exploits the principle of semantic mobility, the poem reading as an intimation of a double betrayal whose origins are sexual and spiritual. He pursues this to its logical conclusion in a poem whose every value becomes its anti-value, where the Annunciation is a deception and the Nativity a form of Passion. If the effect of the negation of consecrated values is to abolish conventions of meaning, its implications are more far-reaching than the complicated word-play on "sade" (sade/Sade/maussade) even suggests.

The metapoetic intention is revealed in the second stanza where Apollinaire explores the function of poetry to strip away meaning. Here the dove image is a metaphor for language freed from the bonds of meaning, for language which releases new meanings and, in privileged moments, a pure, transcendent meaning that is momentarily captured in poetic form -

Si la colombe poignardée
Saigne encore de ses refus
J'en plume les ailes l'idée
Et le poème que tu fus

(lines 5-8)

Thus, in "La Grâce Exilée" and "Refus de la Colombe" - poems which permit only a tenuous referential reading - meaning effectively turns in upon itself and poetry achieves self-reflection. With referentiality abolished, this purifying self-reflection provides the poem's essential structure and the mode reverts to the metapoetic. This means that, at the furthest point along the axis we have traced, poetry negates the reference in order to explore the limits of metaphor, structures its own transposition and, in converting to the metapoetic order, folds back upon itself, re-emerging as a meditation on its own structuring principle.

In opening this chapter we sought to examine Apollinaire's response, as a poet, to the war, our aim being to focus on the diversity of styles and forms which Apollinaire explores between 1914 and 1916. The need to establish a framework within which to explore the range and scope of Apollinaire's initiative in the war poems led us to reconstruct the metonymy-metaphor axis: here, the limits of our study identify those opposing extremes at which poetry reflects reality (realist instances) and self-reflects (metapoetic instances).

The war reference introduces a new set of criteria that leads us to reflect on the relationship of art and life.

In Apollinaire's war poetry art and life are mutually

reinforcing. The impact of the war on the poet's sensibility is registered in visions which stretch from the naturalistic to the highly figurative and abstract. Uppermost when it comes to war poetry is the notion that poetry affects the way we see life and thus heightens our awareness. Now, through his war poetry, Apollinaire responds to the need to make sense of reality and reach a deeper understanding of human experience.

The desire to impose order on chaos and to reconstruct from the fragments of experience is reflected in the organisation of the war poetry into chapters. These chapters convey a sense of development both chronological (1914-1916) and personal, from mobilisation and the symbolic raising of the standard in "Etendards" to wounding (metaphorised by the "Tête Etoilée") and the conclusion of the soldierly and poetic ventures (marked by the testament-poem "La Jolie Rousse", an all-embracing statement of the aspirations and achievements of the Soldier-Poet). The chapters of war poetry unfold to reveal a richly textured chronicle which reconstructs the different stages of an experience combining struggle, suffering and adventure. It is the reality of war that gives a final, highly ironic endorsement to the concept of a quest.

The soldier and the quester respond to the same human imperatives through shared values of desire, commitment and effort. Life and literature endorse each other and poetry reaffirms the permanency of the quest through images which link the fates of legendary questers ("cette flotte à Mytilène")²³ and modern soldiers ("Le fil de fer est là qui luit").²⁴

The quest embraces life and poetry. This inspires configurations which, spanning the realist and the fantastic, touch those extremes of metonymic and metaphoric representation where poetry presents a mirror image of reality or, alternatively, folds back upon itself, exploring its potential as metaphor.

The dramatic expansion of the stylistic range in the post-1914 phase is consistent with the impact of war on the consciousness. This combines with a new intensity of lyric expression to reflect the total experience that war is.

Where contextual descriptions of the collective, human experience inspire realism, Apollinaire offsets this by pursuing fantasy. In the war poetry he moves beyond the suraturel-inspired sounding of the mystery of life to effect a series of radical transformations of reality. This reinstates the persona of the Poet-Magician. Now reality becomes matter for metamorphosis and substance for the forging of a personal mythology.

It is here that the seriousness of Apollinaire's endeavour as a war poet is contested by those critics who condemn what they see as the gratuitous pursuit of beauty in the midst of human suffering.

To take this line is, however, to misunderstand Apollinaire's purpose and his commitment to reconciling the rights of reality and the rights of the imagination. His achievement lies in his ability to transcend the conflicts between art and life: this is the basis for a series of "positive" transformations of the

reality of war through which Apollinaire gives expression to an acute sense of irony (in "Fête", "Fusée" and "Merveille de la Guerre").

In transforming the landscape of war into visions of beauty and desire, Apollinaire engages a highly complex transaction between reality and metaphor. Refusing to sink into despair and submerge poetry in pathos, he explores a world of light and colour, a world radically divorced from the reality of suffering. Whilst the transformation and the reality transformed are in sharp contrast, a tenuous link is preserved (often colour similarity) and this validates the comparison.

Engaged in a supreme effort of reconciliation, the reader faces anomalies that cannot be resolved, for example, there is the beauty of the illuminated night sky and the knowledge that the flesh-coloured hues will erupt in scenes of violence, turning the sky into a theatre of destruction. Irony is born of the perceived, irreducible opposition of realities. It is at the point where the reader perceives the anomaly, his imagination embracing the "difference", that his sensitivity both to poetry and to war is heightened.

This is only one aspect - though certainly the most controversial - of Apollinaire's imaginative excursion in the war poems. Contrasting with this is the exploration of an expressionist imagination in "La Petite Auto" and "Océan de Terre" where Apollinaire registers the trauma of war through nightmare visions of a dehumanised underworld. Here he explores new reaches of the imagination in visions which give a particularly powerful

expression to man's fears and sense of alienation.

The visual effects achieved cannot be divorced from the feeling with which Apollinaire invests his war poetry. Here, it is the rich diversity of tones and registers ranging from irony to nostalgia, solipsism to elegy that allows the poet to sound the depth and range of the human response to war.

Thus, Apollinaire moves beyond the contradictions raised by stylistic experimentation in 1912-1914 to renew the search for lyricism in poems that reflect the complexity of human feelings. Combining this with a more concerted, more audacious exploration of the modernist imagination, Apollinaire consolidates and concludes his search for style, achieving an all-embracing lyricism that takes his poetry to a new pitch of intensity.

END-NOTES

1. In the writings of the Surrealists personal criticism of Apollinaire merges with aesthetic judgements. The difficulty of separating these out is reflected in Soupault's memoirs and in the theoretical statements of Breton -

En cet automne de 1918, aussi bien André Breton que moi-même nous étions toujours séduits par Apollinaire. André Breton me lut un texte qu'il avait écrit, un éloge enthousiaste de Guillaume Apollinaire, si enthousiaste que nous éprouvions, en le lisant, une certaine gêne. C'est que le poète que nous admirions tant nous décevait. Il publiait des articles d'un chauvinisme qui frisait le ridicule, même à l'époque où triomphait le bourrage de crânes. Nous étions déchirés.

(Ph. Soupault, Mémoires de l'Oubli, pp. 55-56)

Le seul intérêt d'Apollinaire est d'apparaître un peu comme le dernier poète au sens le plus général du mot. (...) l'homme ne réussit à être chez lui que le valet de l'artiste. Je n'irai pas jusqu'à lui reprocher son attitude ridicule pendant la guerre. Apollinaire a tout de même pressenti quelques-unes des raisons de l'évolution moderne (...)

(A. Breton, Les Pas Perdus, p. 167)

2. Cendrars' comments reveal a fuller understanding of the complexity of Apollinaire's personality and of his ability as a poet to establish a "creative" distance between himself and the immediate horrors of war, and thus through poetry (and its more abstract, metaphorical vein) achieve some form of transcendence -

Ce qui m'épate, c'est qu'un Apollinaire, (...) a pu faire des rimes dans les tranchées, écrire des gentilles petites poésies (...) J'ai écrit quelques récits, j'ai même écrit un bouquin là-dessus, mais trente ans après. Si je l'avais écrit au lendemain de la guerre, c'eût été un tout autre bouquin, beaucoup plus imagé, photographié, mais pas plus véridique pour cela. La synthèse, le portrait demandent un certain recul (...).

(Dis-Moi Blaise, p. 26)

3. David Lodge, The Modes of Modern Writing, pp. 79-81.
4. Whilst Jakobson is concerned with the metaphorical value of the poetic function he does not for all that neglect considerations that we have sought to pursue here - in particular, he evokes the inevitable interaction of the modes and the importance of the reference within a discussion of the poetic function -

En poésie où la similarité est projetée sur la contiguïté, toute métonymie est légèrement métaphorique, toute métaphore a une teinte métonymique.

La suprématie de la fonction poétique sur la fonction référentielle n'oblitére pas la référence (la dénotation), mais la rend ambiguë.

("Linguistique et Poétique" in Essais de Linguistique Générale, p. 238)
5. David Lodge, "The Metonymic Text as Metaphor" in The Modes of Modern Writing.
6. The passive/active role of the reader corresponds to the distinction Barthes draws in S/Z between texts which are "readerly" ("lisible") - merely to be consumed by the reader - and texts which are "writerly" ("scriptible") and demand to be "produced" by the reader as a function of his participation in the re-creation of the text.
7. Claude Debon, "Notes sur le Vocabulaire de la Guerre de Calligrammes", GA 13 (RLM 1976), p. 198.
8. These examples are discussed in the article by Claude Debon.
9. This implies that poetic language is not solely the reserve of the "professional" poet - to this extent it may be possible to speak of a democratisation of poetry in line with key notions expressed in "Poème lu au Mariage d'André Salmon" (see pages 324-325 of our study).
10. D. Lodge, p. 117.
11. See our discussion of "Les Sept Epées" (pages 123-128) and the fire poems (pages 288-289).

12. See page 300 for a study of the instances of solidification in the imagery of the fire poems.
13. See pages 519-522.
14. The mythic sequence of "Le Voyageur" is explored at greater length on pages 387-389.
15. Starker images of violation surface throughout Alcools linking "Merlin et la Vieille Femme" -

Le soleil ce jour-là s'étalait comme un ventre
 Maternel qui saignait lentement sur le ciel
 La lumière est ma mère ô lumière sanglante
 Les nuages coulaient comme un flux menstruel

(lines 1-4)

to "La Chanson du Mal-Aimé" -

Plaies du brouillard sanguinolent
 Où se lamentaient les façades
 Une femme lui ressemblant

(lines 18-20)

and "Zone"

Ses mains que je n'avais pas vues sont dures et gercées
 J'ai une pitié immense pour les coutures de son ventre

(lines 141-142)

16. Apollinaire projects the castrating power of Woman through evocations of the fatal lure of sirens (in "Rhénanes", "La Chanson du Mal-Aimé" and "Lul de Faltenin"), the animal charm of prostitutes ("belle comme une panthère" in "La Chanson") and the mundane physical decrepitude of women encountered in the urban squalor of "Zone".
17. N. Frye, part three.
18. See pages 364-365 for a study of mythic sources in "Le Voyageur".

19. The opening image of the warring planes in "Les Collines" is discussed on pages 68-70.
20. Le Poète Assassiné, NRF ("Poésie"), Gallimard, p. 128.
21. In Structure du Langage Poétique Jean Cohen identifies the metaphoric value of synaesthesia (page 122).
22. See pages 423-425 for a discussion of insubstantiality and the metaphor of music in the context of the "surnaturel".
23. In "Tourbillon de Mouches", line 3.
24. In "Tourbillon de Mouches", line 4.

CONCLUSION

Our line of inquiry has been guided by two major considerations: continuity of composition and the development of a modernist poetics in Alcools and Calligrammes. A study of successive phases of composition has enabled us to reconstruct Apollinaire's search for lyricism. Here the linking of key poems and series of poems through the quest framework has exposed the forces for continuity and change which shape the course of Apollinaire's poetry.

Announced by Merlin in the earliest poems of Alcools and concluded by the rise of the Poet-Prophet in "Les Collines", the quest narrative spans the inception and the conclusion of the creative venture. At every stage in his composition Apollinaire reaffirms the quest motif, electing a series of representative questers through whom he projects his search for poetry. Beginning with Merlin, the Hermit and the Thief in the pseudo-Symbolist poems, this extends through the romance-inspired Poorly Loved and the Grand Master of the Templar Knights in "Les Fiançailles" to the anonymous contingents of city wanderers and world travellers in the poetry of 1912-1914. It is the reality of war that lends a final epic dimension to the quest and confirms - not without irony - the Soldier-Poet as the ultimate quester.

As the quest narrative establishes a unifying framework for themes of love, identity and poetic discovery, so the concept of a quest extends to the creative venture, lending it figurative value.

The search for lyricism is itself a quest. Each phase of Apollinaire's poetry re-enacts the struggle for style, reflecting the conflicts the poet faces in taking up the modernist challenge. He constantly reviews his art and strives to renew it, reaffirming at the same time his commitment to tradition through poetry informed with profound human feeling. In declaring his attachment to the lyricism of medieval romance, Apollinaire clearly aligns himself with the quest tradition.¹ As the poet's search for lyric expression embraces the literature of the quest, so the inner quest narrative and the quest as a metaphor for the pursuit of poetry are conjoined.

The quest metaphor describes the reader's experience. Reading is a quest for understanding. Seeking to make sense of the complexities of poetry, the reader pursues an elusive fil d'Ariane that takes him, paradoxically, more deeply into the labyrinth of meaning. The same desire to impose order on what is fragmented, to seek permanency in what is discontinuous and to uncover the unity of expression shapes our approach in combining the study of a developing modernist poetics with an exploration of the underlying continuities. The quest provides the continuous narrative thread that the reader seeks. It links the poetic venture to the search for identity and the pursuit of desire, embracing the intimate exploration of personal emotion in "La Chanson du Mal-Aimé" and the universalist aspiration of the Poet-Hero of "Les Collines".

The medieval world of the pseudo-Symbolist poems provides a

traditional setting for the quest. Here Merlin emerges as the projected persona of the poet, the victim of self-doubt and suffering in love. Trapped in a circle of desire and frustration, he is reconciled to the impossibility of fulfilling his dreams. His only outlet is revolt. Through Merlin Apollinaire gives expression to his own sense of revolt as he confronts and struggles to depose the Symbolist canon as a first step towards declaring his independence as a poet.

Consecrated in the medieval world of the pseudo-Symbolist pieces, the quest is properly launched in "La Chanson du Mal-Aimé". The transfer from the legendary setting to the modern city is consistent with the rejection of a Symbolist canon heavily influenced by the medieval topos. Now the poet assumes the modernist challenge and pursues the transformed quest through the Waste Land of the vibrant modern city, working old and new, transitory and eternal in a complex narrative which draws on history, legend, literature and mythology. Here Apollinaire combines depth of vision with an intensity and maturity of expression that sets "La Chanson du Mal-Aimé" apart from the works which precede it as Apollinaire's greatest lyric achievement.

When the quest resumes in the 1908 poems the Poet-Quester undergoes ritual baptism by fire, re-emerging as an all-powerful demiurge at the centre of the myth of creative renewal. The pivotal work of this period, "Les Fiançailles", is a chronicle of the poet's quest for lyricism. As the poem unfolds it re-enacts earlier attempts to throw off ties to Symbolism, however now the quest narrative is extended: purge and purification give way to revelation, marking the poet's liberation from the old canons

("l'ancien jeu des vers") and his victory over self-doubt. Possessed with the fire of renewed creative energy, the Poet-Quester rivals Prometheus: touched by the flame of divine inspiration he contemplates his own divinity and glimpses eternity.² Thus the fire poems constitute a pledge to lyric renewal, the poet's self-affirmation combining with an exploration of creative potential.

When creative energies are released it is towards a humanisation of themes in "Poème lu au Mariage d'André Salmon", "Cortège" and "Vendémiaire". Projecting myth and modernity through visions of world-conquest the poet crafts a modernist lyric that gives powerful expression to a profound sense of humanity. The 1909 poems play a crucial role in bridging the divide between the purer fire poems and the personal lyricism of the 1912-1914 poems. They modify the solipsist line we identify with the 1908 aesthetic, forwarding the process of humanisation anticipated by the return to the human world at the end of "Le Brasier" and "Les Fiançailles". The confident tones of self-affirmation find a new resonance in the poetry of 1909 but now the quest embraces the human dimension and personal mythology merges with a global vision of life. Here the exploration of a universalist myth of the modern is enhanced by simultaneist effects which lend immediacy, vibrancy and energy to themes of synthesis, ubiquity and world-conquest. Combining the pursuit of the myth of the Poet-Creator with a more profound human lyricism, the poetry of 1909 provides the missing link between the neo-Symbolist temper of the fire poems and the vigorous modernism of the post-1912 works. This counters the idea of a decisive change of course around 1912.

The poetry of the 1912-1914 period reflects the same tendency towards consolidation and development that we identify with the 1909 aesthetic. "Zone" and "Le Voyageur" make a more decisive move towards simultanism whilst the humanist lyricism of 1909 carries over and is naturalised, the poet inclining towards introspection and the exploration of a vein of more intense personal feeling. Sounding the depths of poignant lyricism through themes of longing and regret, Apollinaire reaffirms his ties to the poetry of private emotion. Here Apollinaire's poetry is impelled by two opposing forces - one moves poetry in the direction of more intense subjective feeling, the other drives poetry towards greater "objectivity" in line with plastic-inspired notions of the poem as a flat surface of interlocking planes. If this suggests conflict between form and content, the poems themselves demonstrate the compatibility of techniques of fragmentation and reconstruction with the subjective import of poetry. The breaking of the poem's surface into as many disparate mosaic pieces reflects a fragmented, discontinuous vision of human experience reconstructed as a series of multiple perceptions, entangled memories and conflicting images. Here form and theme are complicit in evoking the futile self-searching of the dispossessed quester.

The solitary quester is largely eclipsed by the bold Poet-Adventurer of "Ondes". Now Apollinaire pushes his formal experiment to its logical conclusion. Imposing his simultanist vision he reconstructs reality from its fragments and so gives form to the myth of the Poet as Creator (and Re-Creator) of the world. Once more reconciliation prevails over any sense of rupture or reorientation for Apollinaire combines the more radical

formal experiment with an exploration of the sights and sounds of the new world, tapping the surprise potential of the commonplace and penetrating the mystery of the mundane. Through brief glimpses of city life (reordered as simultaneist instances) Apollinaire captures the modern sensibility, registering the vibrancy and intensity of human experience. But optimistic tones find their lyric counterpoint in notes of vacillation and self-doubt when the sense of adventure becomes informed with pessimism and vigorous lyricism gives way to poignancy. Subjective feeling is amplified in "Le Musicien de Saint-Merry" and "Un Fantôme de Nuées" where the poet explores the less accessible reaches of the psyche, returning to introspective lyricism and a romantic vein reminiscent of "La Chanson du Mal-Aimé" and the Rhine poems. Once more Apollinaire's search for poetry moves forward to discover new sources of fantasy (surnaturalisme) and, at the same time, folds back upon itself to explore traditional veins of lyric expression. Not surprisingly it is here, and particularly in "Le Musicien de Saint-Merry", that the permanency of the quest is reaffirmed and with it the desire to grasp the meaning at the centre of life.

War gives ultimate legitimacy to the quest motif. In the war chapters of Calligrammes the quest is resumed, transformed and symbolically (and ironically) concluded, human experience investing poetry with a deeper resonance. The range and intensity of lyric expression are matched by the scope and power of the visual effects achieved by the Poet turned Magician and Pyrotechnician. Now, the Poet who began as an apprentice sorcerer seeking initiation in the art of Merlin re-emerges as the elected Enchanter-Prophet -

Voici le temps de la magie
Il s'en revient attendez-vous
A des milliards de prodiges
Qui n'ont fait naître aucune fable
Nul les ayant imaginés

("Les Collines", lines 46-50)

As the quester nears his destination memories of the quest's beginnings are stirred. The quest is immemorial: its transformations across the landscape of Alcools and Calligrammes confirm forces for change and permanency alike and reaffirm, in broader terms, the enduring affinity of Tradition and the Modern. The Enchanter's vision is an ultimately unifying vision, one that embraces past and present and projects towards new horizons of discovery -

Le chauffeur se tient au volant
Et chaque fois que sur la route
Il corne en passant le tournant
Il paraît à perte de vue
Un univers encore vierge

("Les Collines", lines 201-205)

END-NOTES

1. See Apollinaire's letter to Toussaint-Luca (OC IV, p. 697).
2. The divinisation of the Poet in "Les Fiançailles" is in line with Apollinaire's exhortation to painters in Les Peintres Cubistes -

... le peintre doit avant tout se donner le
spectacle de sa propre divinité ...

(ed. Hermann, p. 55)

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